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# THE GRAVEN PALM

## A MANUAL OF THE SCIENCE OF PALMISTRY

BY  
MRS. ROBINSON

"In the hand of all the sons of men God places marks, that all  
the sons of men may know their own works."

CHALDEAN VERSION OF THE BOOK OF JOB.  
Ch. xxxvi. 7

"Behold I have graven thee upon the palms of *My* hands."

ISA. xlix. 16

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## PREFACE

IN presenting this volume to the public, I crave their kind indulgence for all its imperfections, asking them only to reserve their opinion of it until they have carefully read from cover to cover.

I have tried to express myself as clearly and simply as possible, and I think that, if the pictures are studied attentively in the sequence in which they are placed (not looked at haphazard), my readers will find that *Palmistry is a Science*, though as yet an inexact one, and meant, if interpreted rightly, to be a guide and assistance to us on our journey through life.

I doubt whether I should ever have attempted to write a book at all had I not received so much encouragement from many clever and well-known persons, amongst them the late Sir Walter Besant, who assured me that he believed a book of mine would be well received by many.

I should also like to take this opportunity of thanking my many friends and clients for their kindness to me during the nineteen years I have been a professional.

A. ROBINSON.

*October, 1911.*



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# THE GRAVEN PALM.

## CHAPTER I

### INTRODUCTORY

I HAVE often been asked to write a book on the subject of Palmistry, but hitherto have had no desire to do so, as I felt that it would take months of continuous labour to bring out a book which would set forth and explain my system clearly and comprehensively ; and, also, my life was for many years such a busy one, owing to my professional work, that it was difficult to find sufficient leisure in which to attempt so great an undertaking. As it has, however, been very clearly brought home to me that a great many people have now learnt my system—I myself having had many pupils in the past, and these in their turn having had pupils of their own—it seemed that it was only just to myself to write a short sketch of my method of looking at the hand and of interpreting the lines before the system, which I had myself discovered, became quite an old story.

Palmistry is one of the most ancient sciences in the world, and Desbarrolles, the great French palmist, says that it emanated from India. It is known that the Chaldeans were adepts in the art of hand-reading, and that it was much practised in Egypt, and afterwards in Greece. Many ancient writers refer to it, amongst them

Anaxagoras (428 B.C.), and, in later times, Josephus (in the first century A.D.).

The science, as we now have it, is unfortunately most incomplete. We undoubtedly know far less upon the subject than was known by the ancients, as, during many hundreds of years, palmistry fell into disrepute, and was classed as a form of witchcraft: in fact, as Desbarrolles says, the science was long lost to the world, and was only recovered by an erudite savant, Eliphas Levi (Alphonse Louis Constant), the author of a clever work on the Kabbala.

Another reason for the incompleteness of the subject is that there is no general rule which can be applied unfailingly to every hand with reference to dates, and with regard to the interpretation of those lines which are directly under the influence of the subject's own character.

It is a great error to imagine that, because some people are often clever interpreters of the lines, they should therefore be infallible, and never liable to make mistakes. Palmistry *is* a science, but as yet an inexact one, insomuch as every hand is of a different size and shape, and, in consequence, no uniform standard of measurement can be used really successfully in every case. Each hand has to be interpreted alone, just as each life has to be lived alone.

I propose in this little book giving a few directions, which will, I trust, enable my readers to tell others what has happened to them in the past with the approximate dates, and will also be a guide to them in foretelling the probable dates at which events are likely to occur in the future. It will be many times more useful and interesting to be able to do this, when reading a hand, than to give, however correctly, any number of vague generalities.

Practical palmistry is what is really needed. Such vague remarks, for instance, as the following: "You have signs which show that you will become famous," "that you will

be unlucky," "that you will have a serious accident," etc., are all of little use and most unsatisfactory, unless the palmist is able to give the correct dates in every case, certain in the past and probable in the future.

**Character shown by the Hand.**—We will suppose that the palmist has read the character of the subject correctly from the shape of his hands, the comparative lengths of palm and fingers, and the relative sizes of the mounts. He should then be able in nearly every case to give the exact age of the subject, and should be able to state what profession, if any, he has entered or intends to enter, and then, keeping these characteristics in view, he should be guided by them in applying the lines of success or non-success during the entire reading of the hand.

He should thus be able to give the exact date at which the subject's success or fame commenced and when the zenith was reached, and be able to point out whether there were intermediate years of comparative failure or not.

It is of the greatest possible importance in palmistry to observe the mutual interdependence of cause and effect, one specific action producing, necessarily, various combinations and sequences of events; these resulting, as the student will soon perceive, almost entirely from the character of the individual—for character is fate.

Character, truly, is life and fate to a very great extent. As the character develops, and as the intellect is educated, so the lines either deepen or alter, or, in some rare cases, almost entirely disappear.

For example, some people are born with the line indicating an hereditary tendency to drink or the drug habit. If education and surroundings both go towards correcting this tendency, the line which indicates this terrible evil will either not develop, or will, as I have already said, almost disappear; whereas, if education and habit had both gone

towards developing the tendency, the line would have greatly increased and deepened. I know cases in which exactly what I have described has occurred.

Hence my own feeling is that a firm belief in palmistry prevents one from being a fatalist with regard to any events of the life which depend on our own personal actions and efforts. To think otherwise would be to do away altogether with a belief in free will.

But the student must also be prepared for what may be called fatality lines: viz., lines which indicate events over which the subject can have no control whatever—such as deaths and unavoidable accidents, which can be in no way occasioned by the subject's own character.

Whenever you hear people speak of palmistry as the "black art," or—to use their mildest expression—"humbug," you may be quite certain that those people have no practical knowledge whatever of the subject they condemn. The kindest would say, "But surely there is no great difference in the markings on different hands! they all look much alike." And yet it would, nevertheless, be difficult to find nowadays anyone who is sceptical with regard to the accuracy of the wonderful collection of criminal fingerprints at Scotland Yard—no two of which have ever been found to be alike—the lines being so graven into the inner part of the first phalange of the thumb that no amount of doctoring and scraping, such as escaped criminals have been known to resort to, has ever succeeded in altering them.

Again, sceptics will say: "It is only the few silly people who have any belief in all this rubbish." In reply, I can only say that my clients during the last nineteen years have been largely composed of deeply thinking, clever people. Then the sceptic says: "Yes, but it is only the very few who have ever believed; the majority look upon it with

distrust and scorn." But are the majority always right? As a Christian girl once, in heated argument, said to an audience composed almost entirely of Jewish friends: "How can you say that the majority are always right? Don't you remember that the majority voted for Barabbas?" Certainly, in this decade particularly, we ought to place very little dependence on majorities, composed of ignorant individuals, who have no real knowledge of the issues at stake.

Very often has this question been asked me: "Is it equally easy to read the hands of all the people who consult you?" My answer has always been emphatically, "No, not by any means." I have read hundreds of hands as easily as one can read a page of well-printed history. I have stumbled over many others, as one stumbles over a badly-printed book read by an insufficient light; and I have been nonplussed by others, as one would be when trying to read a book written in a foreign language of which one had but a limited knowledge; and a very few stand out in my memory reminding me of a hieroglyphic papyrus to which the Egyptologist had no key.

Hands differ just as people do. Generally speaking, it is easier to read a woman's than a man's hand, because, in the first place, women usually have more lines upon their hands than men have; and, secondly, because a woman lives her life so very much more vividly than a man does, that even trivial details are often marked upon her hands, and this marking of minor events is of great service to a palmist.

Even the very cleverest reader of hands only sees, as it were, "through a glass darkly," and is often at a loss how to unravel the mysteries of the numerous and intricate lines which are to be found upon the hands of so many people. Often, too, when reading a man's hand, the palmist finds

that many of the finer lines have either been rubbed out or blistered over by rowing, cricket, riding, bicycling, or the use of Indian clubs, sword exercise, etc., and in these cases those who have never tried the experiment will be surprised to find what a difference it will generally make to rub or massage the hand of the subject for a few seconds before commencing to read the lines. I have, in these cases, frequently felt at first almost despondent of being able to distinguish the small lines, by which the lesser incidents of life are shown; but after doing this the lines would often begin to show up quite clearly.

It is altogether an erroneous idea to suppose that lines on the hand are ever caused by the position in which we hold our hands, or by the clasping or clenching of them, or by the numberless different movements which the daily use of our hands necessitates.

Very little study will convince any open-minded person of this fact. It will be noticed, too, that the hands of a young baby are as full of lines as those of a grown-up person; also that the hands of women who have never done any manual work have many more lines than the hands of those who are constantly doing hard manual labour, or riding, driving, playing hockey, or golf, etc. I remember on one occasion looking at the hand of a blacksmith: I say "looking," advisedly; there was nothing to tell, for he had no lines. It is also a curious fact that people whose arms have been paralyzed from the effect of gunshot wounds and similar causes lose temporarily almost all the lines in their hands, which, however, return and deepen as they regain the use of the limb. I have seen several remarkable cases of this kind, notably that of an officer badly wounded in the South African War, and that of a celebrated naval man wounded at Tientsin during the Chinese War of 1900, whose hand I had the pleasure of reading again

not long ago, when all his lines were once more fully *en evidence*.

Apart from those people, the lines on whose hands have been blurred or erased by manual labour or strenuous outdoor games, the palmist has to deal with another type—viz., people whose hands it is difficult and indeed wellnigh impossible to read on account of the real absence of the smaller and finer lines. These are, as a rule, the hands of thoroughly selfish people: men or women upon whom the vicissitudes of life leave little or no impression, so long as their own immediate wants and desires are gratified, and whose natures are callous and indifferent to the troubles of others.

But these hands are in the minority; and even in hands showing many selfish and evil tendencies, there are constantly to be found redeeming and really fine qualities. Of the selfish and sensual hand I have found two types: the one in which the hands, even though belonging to men who do not indulge in any outdoor exercises likely to roughen them, are without the smaller and finer lines; the other, in which the hands are simply covered with fine lines—these lines being treacherous and not to be depended upon, because circumstances which affect the subject's comfort only assume undue importance, and those other events, which would in a less selfish hand be shown very distinctly, leave comparatively little or no impression. But one must not by any means jump to the conclusion that the fact of a man having few fine lines in his hand necessarily denotes a selfish and sensual nature. There are many men of high and noble character whose buoyancy of spirit enables them to rise above the small minor troubles of life; and in the hands of such men the small fine lines are often not marked, and thus only the events of great importance in their lives are shown; but these can, in this case, be read with ease.

I could give many instances of having read the hands of men of this type correctly from beginning to end, giving the exact date of every event of importance which had taken place in the past, and I have been able in many of these cases to foretell the future equally correctly. I have also found the hands of some persons of admirable character more difficult to read than one could have believed possible. These are the hands of the very, very few people who are actually capable of being stronger than their fate: who by sheer strength of will have been able to conquer their lower nature, and thereby to alter the whole bent of their lives.

It must be borne in mind, too, when examining a hand with many fine lines, that lines on the hands of some people show great material changes, while those on the hands of others show few material, but great mental, changes.

Palmists, of course, often have to deal with people whose one idea is to endeavour to puzzle or confuse them. I have had myself some strange instances of this. For example, I one day had an interview with a gentleman who, before I had even looked at his hand, said to me: "I think it will simplify matters if I tell you that I am in the army." He spoke in so apparently truthful a manner that I believed what he said, and though very much astonished at finding a man with his type of hand to be a soldier, simply accepted his word, and applied that rendering to the lines of success marked upon his hand, saying, "You were successful in your profession at such and such ages," and so on. He assured me that I was wonderfully correct in my delineation of his hand, and, staying only a short time, departed. Since then I have repeatedly heard from many people that this particular gentleman, whose name I now know, considered I was no good at all, because I had told him that he was in the army!

People have tried very hard to puzzle me by giving me



misleading names before their interviews. I have received telegrams purporting to be from celebrated Members of Parliament—the senders of which generally turned out to be impecunious subalterns in a line regiment, about whose personality I was never for a moment deceived.

On two distinct occasions two would-be lady clients gave their names as the Countess of —, though the real possessor of the title given has not, to my knowledge, ever as yet consulted me.

On another occasion, after reading the hand of a gentleman, he said: “How is it that you have not mentioned my wife at all?” I felt covered with confusion at my stupidity, and searched anxiously for the missing line, and, not being able to find it, said: “I am so sorry, but I fear your wife has made no impression on your hand, for I cannot find her line.” I heard afterwards that this gentleman said that he really believed I was not a humbug. He had never been married at all!

I am, however, glad to be able to say that, out of the many thousands of hands I have read, there are only a very few whom I have not sent away more or less believing in the science of palmistry.

I have had the funniest experiences with people who have good-naturedly tried to deceive me as to their identity. For instance, clergymen have often come dressed in plain clothes, married women minus wedding-rings, unmarried women with wedding-rings, well-known ladies with thick black crêpe veils concealing their faces (in fact, there is one lady client who has often consulted me during the last nineteen years whom I know only as “the veiled lady,” for I have never seen her face, nor do I know her name, she having always worn a very thick doubled veil, as she prefers—she tells me—to maintain her incognito); and I think I can honestly say that I have never been really

deceived on any occasion of *this* kind as to the profession or status of my client. Once in particular I very much prided myself upon telling a charming and very celebrated actress the events of a most remarkable career quite correctly, though I read her hand while her face was concealed by an absolutely impenetrable veil. Directly I had finished the delineation she courteously removed her veil and told me how correct I had been.

Palmists, like everybody else, want fair play. Some years ago a well-known novelist devoted some two columns of a lady's paper to a description of an interview with me, in which he endeavoured to prove that all that I had told him with regard to his character, life, and the name that I had read in his hand, etc., was entirely achieved by face and thought-reading. But he quite forgot to mention one little fact in his article—namely, that the visit he so graphically described was the *second* one he had paid me, and that the first words which he said to me on the occasion of this our second interview were, how marvellously everything I had told him two years before had come to pass. For I had given him the date of his quite unexpected emergence from the chrysalis stage of obscure journalism into the empyrean realms peopled by successful novelists.

Of course, the best palmists make many mistakes and miscalculations; but do not clever doctors do the same? I know a lady who is at the present moment strong and well, who was told ten years ago by an eminent specialist that she could not live more than two years! As an American client said to me once: "Everyone makes mistakes, but a palmist in these days is always supposed to know quite as much as the Almighty."

I have, as a rule, found people most kind in telling me, at the end of the interview, exactly where I had been right

or wrong in my delineation; and I have also found the reverse. I will quote two opposite cases to illustrate this: I once read the hand of a man who, when I had finished, told me that everything I had said had been absolutely correct, except the initials of a lady whom he could not remember as having influenced his life at the period at which I said that she had done so. He had left some little time, and I was engaged with my next client, when my landlady knocked at the door and said a gentleman who would not come in wished to speak to me for one moment. I went out, and beheld under an umbrella, in a downpour of rain, my last client, who apologized for troubling me, but said that he had suddenly remembered, when near his hotel (it was at a seaside place), the name, lady, and full circumstances to which I had referred, and he had come back to tell me that I was quite correct. Was not that a very charming thing to do?

The other instance was that of a man who denied the correctness of everything that I told him all through the interview, and yet I heard afterwards that this very man had spoken of me as being very clever, saying that I had read most of the events in his life quite correctly.

I have at different times received hundreds of kind letters from former clients, either telling me that my prophecies had come true, or that they had been partially fulfilled; and I have also had many letters thanking me for good advice, and telling me that the success of the writers as painters, novelists, etc., had been, they believed, greatly owing to the encouraging manner in which I had spoken to them of the indications of success shown in their future.

I have also constantly been told that my advice in the past had helped people to live through miserable years with the hope of better times coming. Women have thanked

me for persuading them not to leave their homes and children for the very doubtful happiness of another marriage after the publicity of the Divorce Court. Others, again, have constantly said to me: "Oh, if only I had followed your advice!"

On one occasion, however, after I had been warning a lady that she was in great *danger* of being divorced, I heard that she had said: "Mrs. Robinson saw divorce in my hand, therefore it must be fate!" So she was divorced, and all my advice to her regarding free will was of no avail.

It is also curious how some people seem to believe that palmists must be endowed with supernatural powers: indeed, it would seem as if many people thought that they held the issues of life and death, and could make events happen or not as they chose. Others who consult palmists appear to desire always to be told something new and sensational on each succeeding visit. On one occasion, after reading the hand of a lady who had consulted me several times, whose name I never knew, she said, at the conclusion of our interview, quite angrily: "I will never come to you again; you always tell me the same things!"

Another experience has been reading the hands of foreigners with the help of an interpreter. This I have frequently done, but a still more trying incident occurred on one occasion, when I had read the hand of a person who understood my language very imperfectly, and whose language I myself did not understand at all, there being no interpreter at hand. I have often wondered since what notions of his future life he took away with him.

Once, some years ago, when reading the hand of a very charming lady, I told her that the lines indicating children were so clearly and definitely marked upon her hand that I felt sure they must all be remarkably beautiful. She said it was true that they were noted for their beauty,

and went away much delighted with what she considered my cleverness. This same lady had shortly afterwards another interview with me, but had then lost much of her faith in my palmistry, for, as she told me, her husband had said that, as the beauty of her children must be an absolutely impossible thing to see on a woman's hand, I must therefore have seen the children with their mother when driving in the Park. It was a curious thing that I had not, at that time, been in the Park for many years, owing to my having lived so much abroad.

Lately I have had the pleasure of reading the hands of two of these children, now beautiful and well-known women, and we have laughed together over the anecdote related above.

As will be seen in Chapter XI., it is not so difficult as it may appear to gather from the hand if the children are fine or beautiful, as they will always be so if their lines upon the mother's hands are straight and clearly cut.

But palmistry has always curiously reminded me of the story of the old woman who, when her sailor son returned from his first long voyage, and told her of all his wonderful adventures, chief among which figured mountains of sugar, rivers of rum, and flying fish, said: "Ah, my son, don't impose on your old mother. I can well believe in mountains of sugar and rivers of rum, but never, never, will I believe that there are flying fish."

Just so I have met with people who have expected me to tell them utter impossibilities in their lives, and thought I was stupid because I could not do so; and, again, I have met others who thought that I must have been posted up in their private affairs beforehand by friends, because I told them things which would have been obvious to any tyro in the study of palmistry.

I do not intend in this little book to set forth quite all

my views and theories. Some of them might be considered, by those who do not at present understand and practise my system, too vague and impossible to be taken as part of the science—such as my method of determining whether a woman is married to a man younger or older than herself, the number of brothers and sisters she has, and many other little details of this kind. All these things I have, in many cases, been able to tell, not by clairvoyant power, but by little signs upon the mount of Venus. If, however, this, my first book on palmistry, is successful, I shall write more fully on the subject in a later edition.

I am now giving merely a short sketch of some of my views, depending chiefly upon the illustrations, which are in every single case genuine, and taken from hands I have myself seen, to express my ideas upon palmistry generally, and particularly to draw attention to the hitherto unnoticed lines upon the mount of Venus, which I have made my special study—lines the interpretation of which has gained me the reputation amongst many people of being not a palmist, but a clairvoyante, because by them I have been enabled to describe people and places in a manner hitherto impossible to the ordinary scientific palmist, who worked almost entirely by the line of fate, unassisted by the mount of Venus, which, if read aright, gives details and intricacies of the life undecipherable by any other hitherto known method.

**Clairvoyance.**—I do not wish to underrate in any way the great and natural gift of clairvoyance, which some people undoubtedly possess, and which, as I take it, is the power of distinctly seeing pictures of places and persons at a distance. I am simply stating that real scientific palmistry need not be assisted in any way by clairvoyance, neither does real palmistry depend on thought-reading, which is also another distinct gift.

I remember once reading the hand of a man who had had a very interesting and exciting life, and when I had finished he said to me: "Now, I am quite certain that you are not a thought-reader, for, though you have told me most of the principal events of my life correctly, you have altogether omitted to tell me of one serious illness which I have had, and which I have been thinking about most earnestly on purpose to prove whether you were a thought-reader or not."

Of course, there are many people who believe that a palmist is merely a charlatan, and these are very often people who have never had their hands read. I have been told that some people believed that I employed a large number of detectives to find out beforehand all about those with whom I had arranged interviews; but as generally the most important things that a palmist sees in a hand are just those which no detective on earth could ever know, I do not think that this is an opinion that would gain credence with many.

**Advice to Beginners.**—And now I should like to say a few words to those who are taking up the study of palmistry with the intention of becoming professionals themselves.

It is not within the power of everyone to become a successful palmist in the true sense of the word, any more than it lies in everyone's power to become a great musician, artist, or novelist. It is necessary to have special qualities not possessed by all; and also both determination and perseverance are required in order to develop and make the most of these qualities. Really hard study is necessary in this, as in all other callings, followed by experience—the greatest teacher of all. It should be borne in mind that it is the first duty of a palmist, as of all human beings, to endeavour to help others; for palmistry can, to an enormous extent, be made a medium for either good or evil, and it is

for this reason a most dangerous weapon in the hands of an unscrupulous person. It is quite extraordinary how much one can, at critical times, help others to follow different modes of action, though it is with every palmist, however conscientious, always a great difficulty to maintain a strictly impartial attitude, and to interpret the lines of the future as he himself really sees them, rather than as his client wishes him to see them. Again, it is difficult, even for one possessing immense tact, to be always brave enough to tell his clients what he really sees in their hands, nor, indeed, is it always advisable or possible to do this. A palmist is often so afraid that he is taking a too severe view, either of character or life, that he will frequently go to the other extreme, and take too lenient a view of a case, and therefore will not give such earnest or condemnatory advice as he might otherwise have done, from a mistaken fear of deeply offending his client *without sufficient cause*. On the other hand, it is difficult to avoid sometimes taking an over-severe view of the character and life.

Do not expect to become successful, and to help rather than hinder your fellow-creatures, unless you possess both tact and sympathy and discrimination to an unusual degree, coupled with knowledge of human nature and the world. It is quite necessary to tell people of their faults if you undertake to tell them their characters at all, but it is possible to do this in a kindly and sympathetic manner, showing that you are anxious to help them by pointing out their shortcomings, and that you understand their difficulties and entirely sympathize with them. Such a line of action is much more likely to have a beneficial effect upon others than mere fault-finding, which can only wound their feelings, and is quite uncalled for under the circumstances. It is necessary to make yourself one with your subject—*i.e.*, to identify yourself as far as possible with his or her



interests, thoughts, feelings, and surroundings, to try and imagine exactly how you would feel yourself, and how you would most likely have acted if placed in similar circumstances. It, of course, follows that it is very much easier to read the hand of a sympathetic than that of an unsympathetic person. The former can enter into your feelings as a palmist, and will understand that you are trying to do your best; whilst the latter is endeavouring not to be convinced of the truth of palmistry, and ultimately believes almost against his will.

Some years ago I experienced immense difficulty, whilst reading the hand of an elderly man, occasioned by constant criticism and contradiction of everything I said, and at last, becoming utterly despairing and reckless, I exclaimed: "Well, all I can tell you is that all your lines seem to end suddenly at the age of fifty-eight; but as nothing I have said hitherto was right, this probably will not be right either," and so terminated our interview.

Two or three days afterwards the client who had advised him to consult me told me his name—that of a very well-known man deeply interested in all occult subjects, but who had been so much criticized, and even ridiculed, for giving credence to nearly every branch of occultism, that he had firmly made up his mind to make palmistry the exception. The sequel to this anecdote is that he died quite suddenly at the age of fifty-eight. It was the late Mr. Frederic Myers.

I will now give a short sketch of the method of procedure which I have myself proved to be most satisfactory when reading a hand. I have always found it convenient to sit on the left side of the subject, the faces of both turned in the same direction, and to look at the hand as one would at a map, the line of life being then read downwards from

the root of the first finger and the line of fate upwards from the wrist. I cannot myself read the hand when sitting opposite to my subject, as in that position the lines appear to me to be upside down. It is convenient also to the subject to rest his or her hand on a cushion, and it will be found advantageous to use a fine pencil or glass pointer with which to follow the lines. It is impossible to attempt to examine the finer lines of the hand without the aid of a strong magnifying glass, for some of these lines are so minute and thread-like that the unaided sight is apt to overlook them altogether—in fact, in some hands, lines lie so much under the skin in the future that it is excessively difficult with the naked eye to see them at all.

The two hands should first be examined separately, and then compared with each other; and it is most necessary for the student to remember that no conclusion should be drawn from any one sign, but that a large comparison of many different signs in both hands must first be made before a definite decision can be arrived at, as one line may, and often does, contradict or mitigate the significance of others.

And now for a word of warning to beginners. Be careful not to frighten people unnecessarily, and do not yourself jump to a hasty conclusion when reading a hand. It is better to lose one's reputation as a correct foreteller of events than to run the risk of needlessly causing pain or discomfort to those whose hands one delineates by giving them cause to fear that some terrible calamity was likely to overtake them, or someone belonging to them.

I perhaps feel the more strongly upon this subject on account of an incident, which made a great impression upon my mind many years ago, long before I ever thought of taking up palmistry in earnest.

When turning over the leaves of a friend's album I came

across the photograph of a man which impressed me greatly, because of his singularly sad expression. On inquiry my friend said: "Oh, that is poor B——'s photograph, of the —th Regiment, taken in India shortly before his death." And then my friend told me the following curious incident:

B. was going by the overland route to India to join his regiment, looking forward with great keenness to a chance of seeing active service. On the railway journey he got into conversation with a fellow-traveller, who offered to tell his fortune by looking at his hand. The stranger then said that without doubt B. would in the course of the next three or four months be engaged in active service, and before six months were over would meet his death. They very soon parted company, but what he had heard seemed to haunt B., and, from being a light-hearted young soldier, he became a depressed and melancholy man. Exactly as the palmist had foretold, he was soon engaged in active service, and within six months from the date of the prophecy, when on a river in India, the boat he was in was surprised and surrounded by a party of Dacoits. Every other man on board the boat sought shelter from the shower of arrows by which they were assailed, with the exception of B., who appeared absolutely paralyzed, and remained standing in the same unprotected position he had been in when first surprised by the natives, until he fell dead, covered with wounds.

The idea that he was doomed to die within that period had so fixed itself upon his mind, that it appeared to deprive him of any desire or ability to attempt to save his life.

The question therefore arises: Would he not have sought shelter and thereby have saved his life, as did his brother officers, had not the palmist foretold his doom? Or, was it written in the book of fate that he should meet both the palmist and his doom at that time? Anyhow, I, as a

palmist, have always dreaded taking a too great responsibility upon myself by predicting misfortune.

It is, too, extremely difficult for beginners to read their own hands without imagining that everything terrible which flesh is heir to is likely to be their fate in life. Cancer, madness, drowning, violent death by accident or fire, have all been seen in their own hands by students who have come to me at different times, and in almost every case there was little or no cause for alarm. This mental phase occurs also in the case of many young medical students, who, as is well known, during the early years of study, at one time or another imagine themselves to be suffering, or likely to suffer, from every kind of disease. A palmist is always learning, and the more he learns the more he will realize his own ignorance.

Many people who have come to consult me at different times have been in great distress of mind on account of the terrible events which had been foretold them by others, chiefly amateurs. One lady said that she had just been told that she would be in a terrible accident, in which one she dearly loved would be killed. This was causing her great mental anxiety, and led her to dread every sort of pleasure-party or excursion by land or sea. But, on examining her hand most carefully myself, all I could find to corroborate this statement was that, about ten years before the date of her visit to me, she had been with her husband at the time of his sudden death during the performance of an operation. An illustration of this hand will be found in Fig. 228. Mistakes of this description are so easily made that the utmost precaution is necessary in foretelling events, and not even the cleverest palmist can always read the future aright. Lines alter, breaks come, and the whole tenour of the life is sometimes changed by new lines, which arise and bar the older lines.

Further, I cannot too earnestly warn students against the prediction of madness, for I could enumerate many instances of people having been nearly frightened out of their wits owing to rash prophecies (most frequently with the very smallest foundation) having been made with regard to this terrible fate. A broken head-line is as often as not a sign merely of a defective memory, and nothing more. I have found it very frequently in the hands of quite old and perfectly sane people, who had been for years labouring under the belief that they were to have some terrible accident or head illness which would eventually lead to insanity.

It is also one of the most difficult things in the science of palmistry to find out how long exactly the subject is likely to live. I have myself actually seen a very short line of life gradually grow longer as the years passed by, under an improved condition of health; and Desbarrolles, the great French palmist, himself said, with a large amount of truth with regard to many hands, that no certainty could be placed on the occurrence of events marked on the hand more than five years in advance.

It is, again, a very cruel thing to tell a young man or woman decidedly that they will never marry. In many cases it is most difficult to decide this with any certainty long beforehand. I heard a story the other day of an amateur palmist, who, having read consecutively the hands of nine girls at a garden party, assured eight of them that they would marry, but told the ninth that she was doomed to be an old maid. The eight girls for whom matrimony was predicted were, as it happened, all well off, and had happy homes, while the ninth was an orphan and obliged to work for her living. To be told, then, when only about eighteen, that she would have to spend the remainder of her life in drudgery, and would never have a home of her

own, was enough to sour the nature of any girl who really believed what she had been told ; but, as it happened, this particular girl was married very happily several years before any of the other eight. I am afraid that at the present day she would not express any great belief in palmistry from her own experience of it. Of course, it is almost equally unkind to tell a girl that you think she will marry, unless you are perfectly positive that she has all the signs of marriage in her hand ; and this is a mistake which one is very much more likely to make, when going by the old acknowledged signs of marriage, than when working by the influence lines on the mount of Venus, according to the system which I did not myself evolve until I had been a professional palmist for the greater part of a year.

I shall never forget, many years ago, when a young amateur, telling a boy of about fifteen that he would *never* marry, but live to a very advanced age an old bachelor. To my amazement and horror he burst into tears, leaving me a wiser and a sadder palmist.

The best course for the student to pursue in telling the hand of a young person, if uncertain whether he sees a clear indication of marriage in the future or not, is to tell him (or her) of his uncertainty, and to advise him to consult a palmist again at a future date, when the lines will, in all probability, have become more distinct. Of course, to the young a few years often appear an eternity, and it is sometimes very painful to have to tell a girl of eighteen, who is hoping to be married very soon, that you see no indication of marriage for her till the age of thirty-five. Not long ago I was reading the hand of a very pretty girl of seventeen, who asked me eagerly if I thought she would marry young. Delighted to be able to please her with a perfectly truthful answer (according to my calculation),

I said : " Yes, when you are twenty-one, I think." She drew her hand away from mine, and, in a most scornful and indignant voice, exclaimed : " Do you call *that young* ?"

As I have said before, lines indicating future events do most undoubtedly alter in many cases, for we all know that character changes ; and that the life is influenced, and, indeed, to a great extent made, by the character, who can doubt ? Again, events in the future which we dread are often marked by terrible trouble lines, which arise when the fear of the events begins, and often disappear almost entirely when the cause for anxiety has been removed. I give instances of this in Figs. 226, 227, and 227*a*.

Palmistry teaches us to have infinite sympathy and patience with the foibles, mistakes, and even sins of others ; for people are terribly handicapped by hereditary taints of character, and by the adverse circumstances of their lives. In some hands we cannot but see the great struggle that has gone on, and will go on as long as life lasts, between the spirit and the flesh, the one so willing and the other so weak. Again, we often find that people have been placed in such circumstances that it is impossible to blame them for the committal of questionable actions in their lives ; and, though I must confess that I have become acquainted through palmistry with more extraordinary facts about real life than I ever could have believed possible, my experience, gleaned from many thousands of hands, seen in different parts of the world, has left me with the belief that there is far more good than evil in human nature.

I can number amongst my clients all ranks and classes, from royalty downwards, and it is by seeing the hands of those holding widely different positions in life that one arrives at the comparative value of lines—*e.g.*, one of my

clients will think £20,000 a year abject poverty, while another will consider £500 a year wealth. To give an instance of how necessary it is to be able to discriminate: a girl occupying a high position in society was one day consulting a palmist belonging to the lower ranks of life, who said to her, much to her amazement: "I can see that you will make a great marriage. I may be mistaken, but, you know, I do really think that you may marry a doctor."

It will therefore be seen that the palmist must first exactly grasp and understand his client's walk in life and status in society before giving a definite opinion as to the position he takes or will take. Thus, the same solitary line marked in the same way on different hands might mean in one case accession to a dukedom, in another preferment to a bishopric, in another obtaining by one grand coup half a million on the Stock Exchange; or, again, an advantageous rise in a bank or office, the position of foreman or forewoman in a shop, or a small money legacy, according to what the possessor of the hand would himself consider a great advancement in life.

I once was confronted by a client dressed, as I thought, in the full garb of a Roman Catholic priest. His hand was a very interesting one, as his was a remarkable personality, with a strange combination of types, which one very rarely comes across, indicating great intellectual capacity; but it was not by any means naturally the hand of an ascetic, though a wonderful example of the triumph of mind over matter, which can be accomplished by a good brain and strong will. I said that there were many changes ahead for him, and that a great position would ultimately be his. At which he, quite grasping the fact that I took him for a Roman Catholic priest, said, with a twinkle in his eye: "Cardinal? Pope? eh?" Oddly enough, though he was at the time an Anglican clergyman, he later did go



over to the Church of Rome, and, if rumour be correct, he may, at no very distant date, become, at any rate, if not Pope, a Cardinal.

I consider that palmistry is a science for the educated only, and also that the ancient custom in Egypt of confining the study of it to priests and priestesses was a wise one.

The reason the science has got into such bad odour is that it has been practised by people with no real knowledge of the subject, to supply which deficiency they have had to draw upon their imaginations, thereby turning the whole matter into ridicule, and making the word palmist in the minds of many, but more particularly the uneducated classes, synonymous with the term rogue and vagabond.

An old landlady of mine, whom I have known for many years, but who has only known me unprofessionally, came to me one day in great distress, when we were at her lodgings, and said: "Oh, madam! isn't it terrible? My lady on the next floor has a palmist coming to tea with her this afternoon. How shall I be sure that she won't make away with some of my things, if she is left alone in the room?"

It is rather amusing that one of those who believe in me most firmly is an ex-policeman, high up in the service; and I number, and have numbered, amongst my most valued clients, many eminent Judges and K.C.'s.

What must have appeared to many people as a delightful distinction without a difference was made by a landlord I once had, who, when people inquired, as they occasionally did, for the fortune-teller, replied with great dignity: "Excuse me, madam, there is no fortune-teller here; but possibly you may wish to consult the lady palmist who has rooms on the third floor."

I have had some amusing and curious experiences, as everybody must who has been a professional for a great many years.

Once, on a Saturday afternoon in Bond Street, when staying over time, I suddenly realized that I was the only person in the whole building with the exception of my client, who, I had just discovered, was newly released from a lunatic asylum, where he had been confined for attempted suicide. I was not, however, the least alarmed, and we terminated our interview by my dictating to him a long letter to his lady-love, who had been the cause of all his woes.

A drawing showing the health and life lines of this subject is given in Fig. 229.

On another occasion, when, fortunately, I had my attendant with me, a somewhat inebriated lady forced her way into my waiting-room, and insisted that she must have an interview with me immediately, to obtain which she was quite willing to bribe us all round with any number of five-pound notes. A gentleman who was waiting for an interview very kindly and carefully escorted her downstairs and put her into a cab, his wife, who was also waiting to see me, having already sought refuge in my kitchen.

I don't know any of their names, and have never seen any of them since, though this happened seventeen years ago, but I have always looked upon that gentleman as my ideal of a *preux chevalier*.

Talking of the lady's five-pound notes reminds me that on two separate occasions I have had fees of twenty and twenty-five guineas respectively offered me to read the hands of people who came in on the chance for interviews on days when I was fully posted up, for even weeks ahead, with engagements; while on another occasion I found, after my client had left, that she had slipped two half-pennies into my hand, depending on my not discovering her little ruse until she had departed.

During my professional life I have never met with any-

thing but kindness and respect, except on one notable occasion, many years ago now, when, on entering my waiting-room, I found two perfect types of the *jeunesse dorée*, leaning back in easy-chairs, hats on their heads and cigars in their mouths. On my entering they remained in the same position, and so did I, until they gradually rose, removed their hats and cigars, and actually bowed politely. It was a complete transformation scene, after which I much regretted that I was fully engaged for many days ahead.

I had on one occasion to be stern, though inwardly much amused, on finding that a celebrated actress and a now equally well-known M.P. had made an Aunt Sally of the very proper umbrella left in my waiting-room by an elderly lady who was consulting me at the time.

Few things in my life have ever given me greater pleasure than a letter which I received, about four years ago, from one of the most celebrated humorists of the day, telling me that everything I had foretold for him eight years previously had come to pass; and so sceptical had he been at the time of our interview about the ultimate title which he had, notwithstanding, just received, that I appreciated his kindness in writing to me more than I can say.

As has been said already, to read a hand really successfully, it is necessary first to study carefully the subject's character, for a true comprehension of this gives the key to the whole life. If you can first grasp the character, you will then be able to understand why the subject acted as you find he did, under certain circumstances, at different times during his career; and the same knowledge of his character will also be a very great guide in forming an opinion as to how he is likely to act in the future.

When the character has been correctly grasped—at all events, in his own mind—then the palmist should begin at

the very commencement of the line of life (between the thumb and first finger), and read through each year of the subject's life in regular succession, examining, of course, the lines of life in both hands for confirmation, and also the lines of fate, fortune, and health.

By this means the diagnosis of the past should be absolutely correct in a well-marked and eventful hand. But, of course, apart from those who have badly-marked hands, which are difficult to read, the lives of many people are dull and uneventful, and there is often nothing of very great importance to tell for a number of years in succession beyond the general events of everyday life, which are not marked by any particular signs.

It may not be out of place to state here that I have not myself the most rudimentary acquaintance with astrology. I have adopted, as all other palmists before me have done, the astrological names of the mounts and fingers merely as a convenient nomenclature, and one which is now so generally known that it is less likely to lead to confusion than the use of the terms first, second, third, fourth fingers and thumb would be.

That every subject is dominated both mentally and physically more or less by one or more of the mounts in his hand, my study of Desbarrolles and years of experience and research have taught me to be correct; for even a little observation will show a student that a small, lively person, with dark brown hair and keen, dark brown eyes, will possess the mental and moral characteristics of the Mercury mount and finger, whereas a tall, thin, sallow person, with black hair and eyes, will have the qualities and idiosyncrasies which belong to the Saturnian mount and finger. Again, people who do not appear to belong physically to any special mount, but to be a combination of many, will be

found in the same way to possess the moral and mental traits of character attributable to the influence of several different mounts.

With regard to the idea that people are affected by the ascendancy of some special planet at the time of their birth, my want of knowledge of the subject prevents my giving any opinion. In one singular instance, however, I remember seeing the hand of a lady whose lines *and mounts* appeared to be confused in some extraordinary manner, but, unfortunately, I did not at the time take a drawing of her hand, as it was in the very early years of my professional work.

The hand was a very difficult one to read, for no sooner did an influence begin in her life than a line appeared to dash through it and cut it off, and the hand was also full of perpetual changes and fatality marks. As her hand was, so had her life been; and she told me that she had been born at a time of peculiar atmospheric disturbance shortly after a shower of falling stars had taken place.

Whether this was the cause of there being such confusion of the mounts and lines I have not had sufficient experience of similar hands to be able to say; but, at the same time, it is a curious case. It certainly appears likely, the whole life being influenced by the character, and the character being due to the domination of certain mounts, that the influence upon the character of certain distant planets, if there be such an influence, might be weakened at the hour of birth by the shower of falling stars.

**The Reading of Names.**—I have been considered very marvellous by a large number of my clients because I have been able to read upon their hands initials or names; and I should like to state here that this has absolutely nothing whatsoever to do with palmistry proper.

I began doing it first for amusement, because I had heard

that the famous Gipsy Lee at the Dyke near Brighton read initials upon the hands of those who consulted her. In the beginning I was only able to see single letters, but gradually I found that I could read entire names, and sometimes several names. Let anyone look at their hands, and most assuredly they will be able to see letters formed by the different lines. It is on exactly the same principle as making up pictures or letters from clouds, cracks in an old ceiling, or the often quoted pictures in the fire. I have found the most curious instances, in the hands of both men and women, where I could show the subjects themselves the initials and letters of the names of those dear to them, as it were engraved on their hands.

It is certainly not thought-reading, for the reason that I have constantly read names to people which they did not in the least expect to hear, and often the names of those they did not meet till after I had read their hands, and I have had many letters from former clients telling me that they had just met the people whose names I had spelt in their hands, or else that I was perfectly right in saying that certain people whom they had already known had, for instance, a second name, which they at the time I read their hands had not known of at all, but which I had spelt to them correctly.

Sometimes in reading the hands of a woman who had been twice married, the first time happily, and the second time unhappily, I have only been able to find the name of her first husband.

There are many hundreds of clients of mine to whom I have never told initials or names at all; for I very seldom tell the names or initials unless asked to do so, and always as an adjunct to the hand-reading, and not as part of the reading itself.

In some cases I have been able to say the names straight

out, as, for instance, to give a fictitious case, "John Alexander"; at other times I have found merely one short name, as, for instance, "Ida," and nothing more. In other cases I have only been able to decipher a confused mass of letters, out of which I have not myself been able to make any name at all, though in many of these cases my clients themselves have said that they could quite easily put the letters together, and that they knew the name, or names, formed by the letters which I had found.

In other cases, again, when reading the hands of young unmarried people, and being able only to find a confused number of letters, of course the amusing thing is to find out what names the letters can make; but whether the names thus found will be those of my subjects' future husbands or wives is another question.

Though in many instances I have told people names, and they have afterwards married the individuals I have named to them, yet in other cases, although I have foretold the exact date of the marriage (before any engagement had taken place), the subjects have *not* after all married those whose names I had read in their hands, though they may have been intimately acquainted with the owners of the names, and in some cases there may even have been an engagement between them.

On the other hand, it is by no means only the names of future husbands and wives that I have read upon the hand. I have often found in the hands of women the names of their great women friends, and in the hands of men the name of some special man friend. In the hands of one or two men the only names I have been able to find have been their own. And I think I ought in fairness to myself to say that in every one of these latter cases I have not had the least idea that they were my clients' own names until they told me so at the conclusion of the interview. Con-

stantly in mothers' hands I find the names of their children, and in one noteworthy instance, when looking at the hand of a man, and reading a woman's name, he told me that it was the name of his sister who had been some few years earlier very terribly before the world in a well-known legal case. Whether Desbarrolles ever read names upon the hand I do not know, but a client of mine, who had many years before seeing me consulted him, told me that one of the first things Desbarrolles had said to him was: "You have a nickname." My client was the late Admiral Sir Reginald Macdonald, with whose nickname, "Rim," all those who knew him will be well acquainted.

I have often been asked how, when reading names in the hands of those foreigners whose language would be written in characters different to our own, I deciphered the letters. The only instance I can give of having seen foreign characters was in the hand of a Russian lady, who once consulted me, and on whose hand I found a name written, as it appeared to me, in the most extraordinary hieroglyphics; she, however, when I showed her the letters upon her hand, exclaimed with delight: "Oh, yes, that is the name of the man I care for! You are reading it in the Russian characters." This pleased me very much, as may be imagined.

Sceptics are very fond of saying that whenever prophecies come true it is merely coincidence. This students must be left to judge of for themselves; but I have often wondered whether it is the long arm of coincidence or not which controls the curious fact that constantly each successive client who has come to me on one particular day has been born in the same month, if not in the same year, and I have sometimes got so accustomed to this being the case that, if I started my day with a person born, say, in April, I would take it quite for granted that my next client



would be born in April also, even if there were many years' difference in the ages.

I have constantly found this to be correct even in a sequence of four clients of different ages and sex, coming on the same day, whose lives, however, would not of necessity be at all alike. I do not in the least know how to explain this. I merely state what I have proved by experience to be frequently the case.

## CHAPTER II

### THE HAND

To gain a satisfactory knowledge of a subject's character, both the front and the back of the hand must be examined carefully ; for character is shown almost entirely by the shape of the palm and fingers, and by their comparative lengths. Not only must the fingers be compared one with the other, but much may be learnt by comparing the lengths of the fingers with the length and breadth of the palm. These indications will be found to vary very considerably in different hands, and it is only by much practice and long experience that a correct judgment can be quickly arrived at.

**Comparative Lengths of Fingers.**—People whose fingers are short in proportion to the length of their palms, the hand being placed palm uppermost (see Fig. 2), have, as a rule, great instinct, as distinguished from reason, and their first unprejudiced impressions are almost invariably correct ; and though these individuals, especially if the fingers are smooth, are often too impulsive not to alter or modify their opinions very frequently, in the end they will almost certainly return to their first convictions.

The natural tendency of those who have short fingers and large nails is to find it most difficult to pay any attention to detail ; they see things so quickly *en masse*, that they feel it too tedious to go quietly into the minutiae of the

subject afterwards, and they are usually too impulsive and quick in action to be very methodical. But, if they have short fingers and *small* nails, they will, though disliking

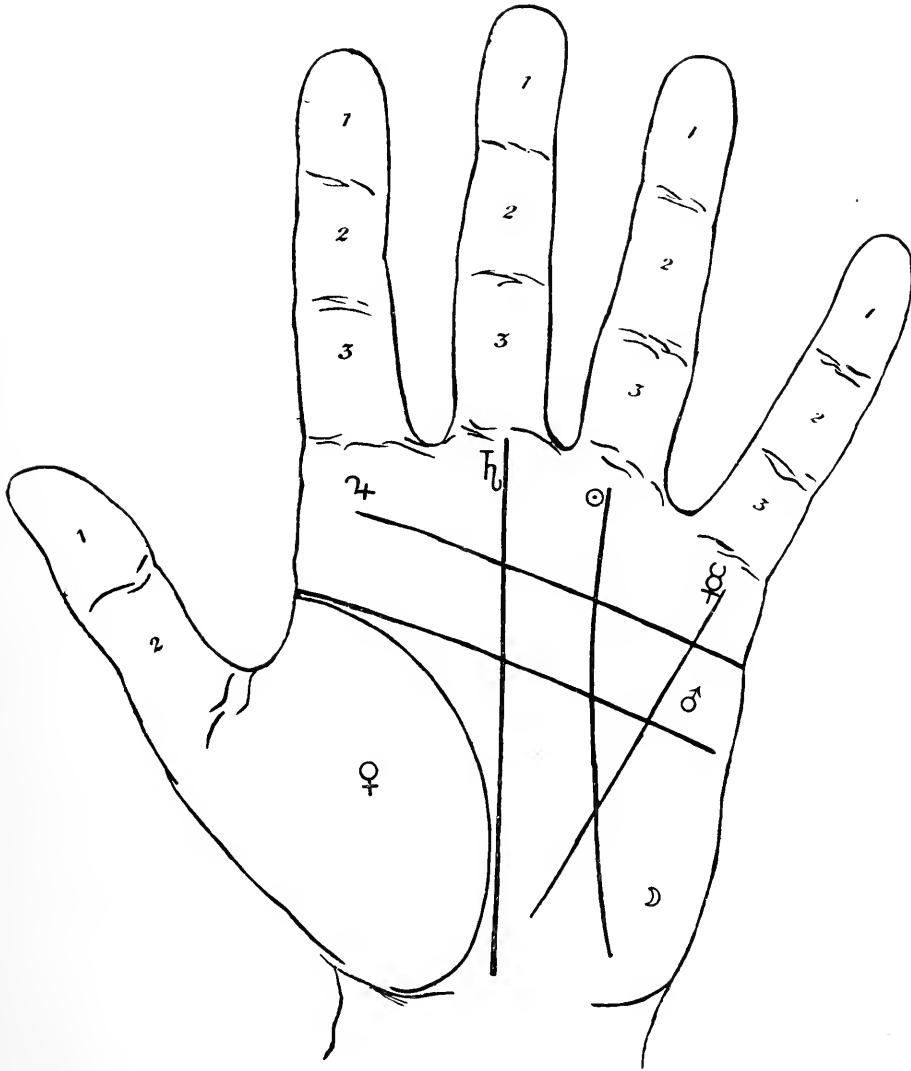


FIG. 1.

detail, always attend to it, and you will generally find these hands belonging to very capable, adaptable, and methodical, though not fidgety, people.

On the other hand, those whose fingers are long in

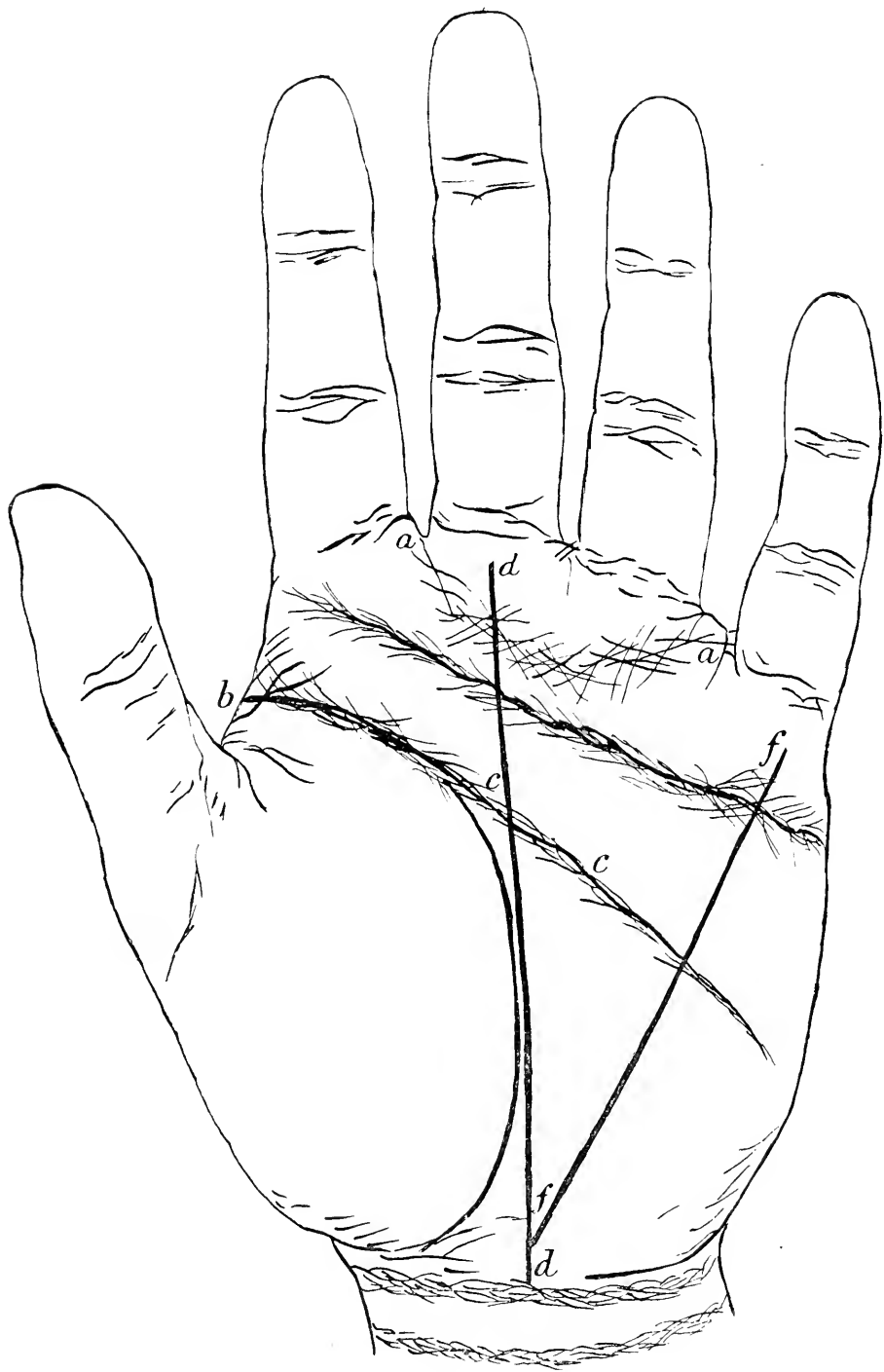


FIG. 2.

proportion to the length of the palm (see Fig. 3), and who also have small nails, go into detail of necessity, for their brains work far less quickly, though as a rule more accurately (if the head-line is good, see Chapter IV.), than the brains of their short-fingered brethren. They arrive, therefore, at a conclusion with more difficulty; and also, being less impulsive, are able to see both sides of a question; and, since they weigh the pros and the cons more accurately, cannot agree to any assertion which is not approved of both by their instinct and their reason.

Those whose fingers are long but the nails large, also give much attention to detail, but they are a much longer time than the other types in mastering a subject, and still longer in forming an opinion. Of course, one finds great modifications of these general rules—for instance, a long-fingered person with long nails, if the joints of the fingers are *not* strongly developed, will often have as much dislike to detail as the people with short fingers.

It will be as well to make a brief summary of the foregoing remarks. Short fingers denote impulsiveness and rapidity, long fingers detail and hesitation; well-developed joints (as will be seen later) denote reason; smooth fingers, instinct; small nails denote tidiness and method (and consequently the critical faculty); large nails denote the opposite qualities.

Having made these preliminary observations, the student must next note which is the dominant finger in the hand, and which the dominant phalange in that finger. For example, if the first or Jupiter finger be unusually long, in proportion to the other fingers, then that finger is the dominant one; and in such a case, though this finger would not, of course, be as long as the second finger, or finger of Saturn, it would be nearly as long, and certainly longer than the third finger, or finger of Apollo (see Fig. 1). Having

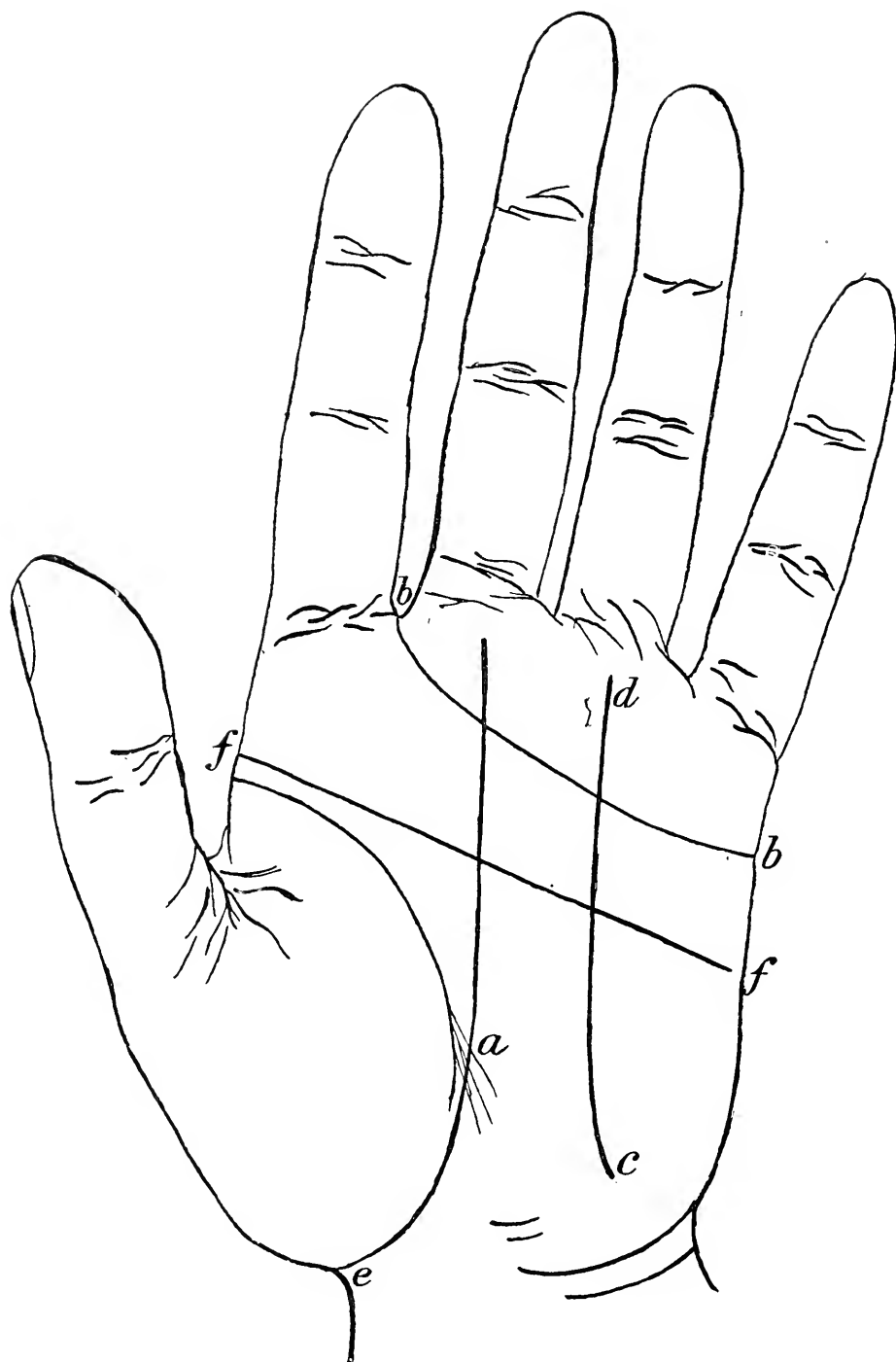


FIG. 3.

decided this point, the student must then compare the lengths of the phalanges of the dominant finger with what his experience tells him should be their normal lengths, and must next note any abnormal development of any of the phalanges of the other fingers, in order to determine in what way any of the dominant characteristics may be subsequently modified. It must be remembered, too, that the comparative thicknesses of the phalanges must be taken into consideration, as well as their lengths.

An abnormal thickness of one of the phalanges would show the same characteristics as would an excessive length of that phalange, but the thickness would denote the greater force of character and determination.

Taking the phalanges (*i.e.*, the spaces between the joints) as a whole, the first phalange (that containing the nail) indicates the ideal, the second phalange the reasonable, and the third the material; and any unusual development of any one of these gives us at once an insight into the character of the man with whom we have to deal.

**The Jupiter Finger.**—We will now consider the phalanges of each finger separately, beginning with the first finger (Jupiter). The first phalange of the finger of Jupiter indicates religion, the second ambition, the third love of rule.

If the first phalange is very short, in comparison with the first phalanges of the other fingers, it indicates that the individual has *naturally* a very small sense of his religious obligations. The reasonable and material side of life will always appeal to him first, and though under extraordinary pressure of life's vicissitudes he might become even a religious enthusiast or a martyr to a philanthropic cause, the enthusiasm would be sustained only at high pressure, and the subject would himself be acting under the impulse

of an unnaturally overstrained and overwrought mind and brain. You will therefore find amongst natures of this class, especially if the finger be pointed, those girls who enter a convent under the immediate influence of some great sorrow or disappointment, and deeply regret having done so ever after; and likewise those men who take up some philanthropic scheme, and finding, after the first novelty of the life was over, that drudgery forms a component part of religious exercise, are compelled to give up the life through sheer weariness of spirit and that want of ideal religious enthusiasm which a long first phalange of Jupiter never fails to give, and which would enable them to soar triumphantly in spirit above their mean and sordid surroundings.

A well-proportioned first phalange of Jupiter—particularly if it be rather pointed, and found in combination with a good line of head—will almost invariably give a decided talent for languages, or rather the desire and ability to acquire a large number of foreign languages, and to study the literature of each country in its own language, as distinguished from the capability of picking up and quickly learning to speak many languages very indifferently, which is almost exclusively a power belonging to that type of Mercury subject who possesses a rather short and pointed first phalange of the little finger.

A very pointed first phalange of Jupiter denotes spiritualism and mysticism, and is more common amongst Roman Catholics than Protestants; it is also curiously enough found in the hands of racing men, who are inclined to put great credence in lucky or unlucky omens.

A comparatively long and large second phalange of Jupiter, unless very strongly contradicted by other indications in the hand, will usually enable the possessor to successfully overcome adverse circumstances, and to even-



tually reach that position which he had made up his mind at the outset of his career to attain.

But before predicting this with absolute certainty the palmist must be sure that the subject possesses a long and thick first phalange of the thumb, especially in the right hand, as this will indicate strength of will to enable him to carry out his projects.

When the third phalange of the finger of Jupiter is the dominant one, the subject will be, especially if he has a large mount of Jupiter (see Chapter III.), proud and overbearing to an inordinate degree, will have no patience whatever with a religious or intellectual enthusiasm in others, if his own first phalange of Jupiter be small, and, if this be large and long, will certainly belong to that class of individuals who are absolutely intolerant of any other form of religion but their own. Such fingers, we may rest assured, did, and do, all bigots of the past and present possess. When we meet people of this type it makes one quite believe that the story of the minister's wife in Scotland is true who, when a parishioner once said to her, "You speak as if you really believed that only yourself and the minister would be saved," replied, "Whiles, I hae ma doots aboot the meenister."

**The Saturn Finger.**—We now come to the second finger (Saturn).

The first phalange indicates melancholy. A subject possessing a comparatively very long first phalange of the finger of Saturn will always look on the dark side of life, have a strong vein of mysticism in his nature, be, unless his reasoning powers are very strong, a slave to his belief in the supernatural, and, if he have very strongly marked lines in the palm of his hand indicative of the same, inclined to believe that he was sent into the world preordained either to commit suicide or to die mad. Many

of the religious martyrs must have belonged to this class, for, with other indications elsewhere in the hand, fine and noble characters may be produced from such a type, willing to sacrifice their lives for a forlorn cause, or for the benefit, real or imaginary, of others. This type, if found in combination with the long first phalange of Jupiter, described before, produces those followers of Calvin who seem to find satisfaction in believing in the terrible doctrine of predestination.

On the other hand, a person with a comparatively short first phalange of Saturn is sceptical with regard to supernatural matters, will not, under any circumstances, be likely to follow a forlorn hope, and will cling to life with great tenacity, the idea that it would be possible for him to commit suicide or go out of his mind at any time during his life never having entered his head. Such subjects will not, necessarily, be thoughtless of their fellow-creatures, but they will be naturally inclined to make the best of their own circumstances, even if in so doing they may injure the prospects of others.

Individuals of this type, though possibly greatly swayed and influenced by national religion and tradition, would at the same time let these take a secondary place where their own personal comfort and amusement are concerned.

For instance, once, when reading the hand of a devout and earnest Jewish gentleman, and speaking enthusiastically about the wonderful manner in which his co-religionists appeared to be returning *en'masse* to the Holy Land in fulfilment of prophecy, he somewhat surprised me by saying: "But I don't want to go back to Jerusalem. I like living in London so much better."

The second phalange of Saturn, if comparatively long, indicates great fondness for outdoor life. Farmers, gardeners, gamekeepers, land-agents, and, in conjunction

with a large mount of the Moon (see Chapter III.), sailors, and all those who *prefer* an outdoor to an indoor life, will be sure to have this phalange strongly developed. Many people—of course, more especially those with whom the first phalange of the thumb is comparatively small—miss their vocation in life, and take up or have thrust upon them professions for which they have no vocation, and are entirely unsuited; but if, in examining the hands of a grave man of business, who has spent most of his life in a confined city office, you find that the second phalange of Saturn is comparatively long and well developed, you may rest assured that his greatest ambition has always been to live in the country and spend most of his time out of doors. When reading the hand of the blacksmith, whom I have mentioned before, I found that in his case every single one of the smaller lines had been rubbed and hardened out, and it was impossible to tell him anything whatever with regard to the events of his life, past, present, or future; but I readily discovered, from the shape of his hand and from his weak thumb, that he was neither suited by nature to be a blacksmith, nor had chosen that trade for himself, as he was utterly unfitted for that kind of life. This second phalange is often found to be peculiarly developed in the hands of men connected with the turf.

As Saturn rules the Earth, and all that is in it, and grows upon it, miners and those who work beneath the earth would almost always belong to the strong Saturnian type, and have this phalange comparatively long.

A subject whose dominant phalange is the third phalange of Saturn is a terribly material being, of the earth earthy; and, unless he has a very fine Jupiter finger, and many other redeeming qualities, he will never be capable of rising above the level of a mere clod.

**The Apollo Finger.**—The finger of Apollo is a very trustworthy guide to a palmist in forming an opinion as to the temperament, artistic talents, and inclinations of a subject.

People of a cheerful, hopeful nature almost invariably have a long finger of Apollo, or rather they have the first phalange comparatively long in proportion to the corresponding phalange of the finger of Saturn.

When the Apollo, or Sun, finger is the dominant one in the hand, the subject's nature is sunny and bright. If it be exceptionally long—*i.e.*, nearly or quite as long as the Saturn finger—the hopeful tendency, being in excess, would be likely to lead the subject into speculation of all kinds ; but if the indications of caution are strongly shown, and the subject has a strong will, the individual with a long Apollo finger, though he may speculate, will not develop into a reckless gambler, as he would almost certainly do if the indications of caution were absent and the will weak. Caution will as a rule be indicated by a reserved heart-line and a good strong thumb, combined with fingers which naturally cling together, when the hand is extended palm upwards.

Apollo governs the arts, music, painting, sculpture, and histrionic talent of a certain higher type, though, of course, Mercury, the fourth finger, governs mimicry and facility of speech. Reason in art is naturally shown by the length of the second phalange ; but it is a mistake to suppose that a good Apollo finger alone will be sufficient evidence for a palmist to go upon in deciding whether the subject is an actor, sculptor, painter, or musician, as many other parts of the hand must be examined carefully before it is possible to arrive at a correct estimate.

The third phalange of Apollo, when very long and thick, is one of the worst indications to be met with, especially if accompanied by a large mount of Apollo. It indicates

purse pride of a most pronounced type, a vulgar love of ostentation, fondness for show in dress, and for display in jewellery.

**The Mercury Finger.**—The temper and disposition of a person may be more accurately told from an examination of the shape and formation of the Mercury, or little finger, than from any other part of the hand.

I have invariably found that the longer the little finger is, the longer the subject takes to forget and forgive an injury. People with long little fingers must by no means, because of this, be stigmatized as possessing cruel and vindictive natures. The fact is merely that they feel an unkindness or slight more deeply than others would do whose little fingers are short.

You will invariably find that a child who has gained the reputation of being very sulky has a long little finger. Such children should be tenderly and kindly treated, not scolded and called bad-tempered; for sulkiness with them simply means that they feel unkindnesses more deeply, and are able to forget them less speedily than other children can. Of course, if a child is intensely imaginative, every little thing appears to him to be of far more importance than it really is, and he will often fancy a slight or unkindness where none was intended, especially if the first phalange of the Saturnian finger be also long.

A person with a very short little finger is as a rule quick tempered, but forgets all about the cause of offence the next moment, and is very much surprised to find that everybody else has not forgotten likewise.

A subject with a long first phalange of the Mercury finger has generally a very great flow of language and the power of carrying his hearers along with him, and of converting them almost against their will to a belief in his opinions. If the first phalange be pointed, the subject will

have a very keen sense of the ridiculous, and the power of mimicry ; and if, in addition, it be long, he will be a good raconteur.

A long and thick second phalange is a great sign of perseverance (just as a short and narrow phalange shows the want of application), and is often found on the hands of merchants or other successful business people.

A long and thick third phalange of Mercury, as in the case of the other fingers, shows a bad type of character. When very large and thick, accompanied by a large and badly marked mount of Mercury, and a head-line with a branch sloping to the mount of the Moon, it denotes a dishonest, untruthful, cunning, and deceitful nature.

The subject who has a curved little finger (see Fig. 8) makes an excellent nurse : in fact, I consider that it is impossible to be a really good nurse unless this finger is curved, for I have seen the hands of an immense number of hospital nurses, and in every case where the subject was suited to her profession, and had taken to it *con amore*, she possessed the curved little finger.

When the little finger is set low, as in Fig. 8, it denotes a want of push in the subject, which, if combined with a lack of self-confidence and a weak will, presents a great stumbling-block to his or her success in life. Combined with a strong will and self-confidence, it is a good sign, and denotes tact, as it prevents the subject from forcing his own opinions, unasked, upon others.

For a high set and straight little finger, see Fig. 3.

**The Manner of Opening the Hand.**—There is much to be learnt from the manner in which the subject first shows his hand to the palmist for examination. Some people will open their hands boldly and naturally, and keep them open in a manner which affords every facility for reading the

lines correctly. You will find, from the subsequent examination of the hand, that these subjects have self-reliance, due self-esteem, generally a clear judgment, and, though often highly nervous, have great power of self-control. A very trying hand to read is the hand which opens out slowly and grudgingly, and curls up again when the least opportunity offers, so that the palmist is continually engaged in straightening it out during the whole course of the interview. The fingers of this subject often overlap each other, showing extreme over-caution, an absolute want of self-confidence, of originality, and of independence of thought; but intense reserve and shyness, and often ill-health, are also indicated by this annoying characteristic.

Independence of thought is shown by the distance between the first and second fingers when the hand is thrown out naturally, palm uppermost, originality by the distance between the second and third fingers, and self-reliance and independence of action by that between the third and fourth fingers (see Fig. 7).

If, when the hand is open palm uppermost, and the fingers held close together, small spaces can be observed at the bases of the third phalanges of each finger (see Fig. 57), these subjects are those who, though fully appreciating the good things of life, will be able on occasion to thoroughly enjoy roughing it, and will exist with complacency on poor and hard fare. To this type belong explorers, mountaineers, and big-game hunters.

I have generally found it to be a great sign of adaptability of character when the subject's hands are extremely supple; but as the fact of birth in a warm climate will often have this effect upon the hands, rendering the muscles and tissues very pliable, caution must be used before expressing a decided opinion, though of course the two

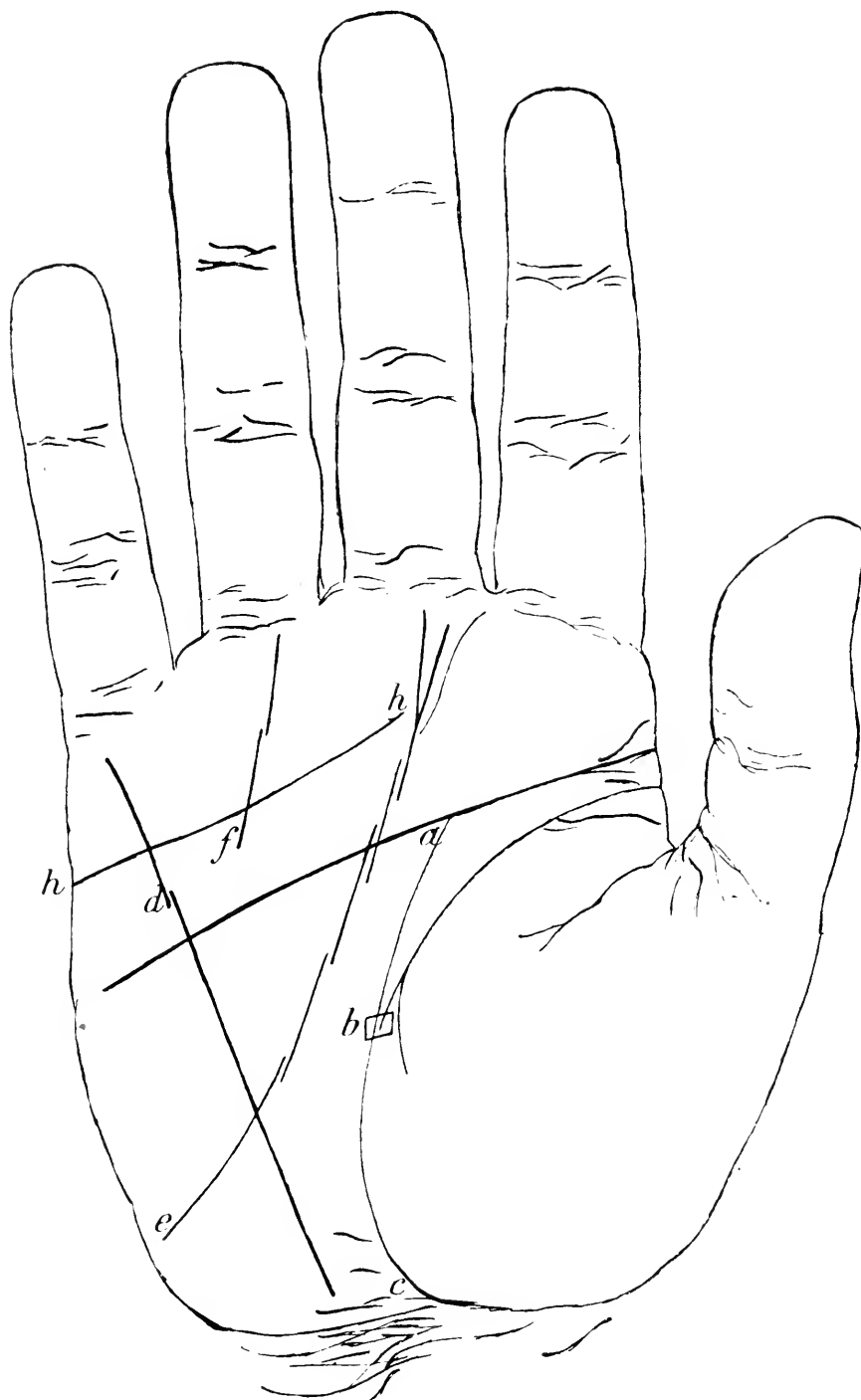


FIG. 4



interpretations may both be equally applicable to any one subject in many cases.

It is usual for writers upon the science of palmistry to arrange the shapes of hands under the following headings: square, spatulate, pointed, conic, mixed, and sometimes elementary, philosophic, and psychic—these types being distinguished by the shapes of the finger-tips and the knots on the finger-joints. Other writers classify the hands under the same headings, but distinguish them one from the other by the shape of the palm, as well as by the shape of the fingers.

I do not purpose in this book to go as deeply into this branch of the subject as others have done, partly because it has already been so exhaustively treated by many writers, and partly because I prefer to devote as much space as possible to explaining my own methods and system.

**Square Finger-tips.**—People with square finger-tips (see Fig. 4), especially if the joints are strongly developed, are practical, methodical, punctilious and precise, unimaginative, fond of social functions, slaves to custom, fond of show, though without vulgar ostentation; ruled by their reason, not by their emotions; believe only what they can see and understand; are eminently truthful and respectable, and fond of a decorous and regular life. They are generous, but being always anxious to know that their charity has been well bestowed, are not fond of promiscuous almsgiving. They are punctual and orderly, and always insist on having a good reason for every action of their lives.

With the joints very much accentuated, they will be devoted to argument, and will not give in, even when really worsted by their opponents, but will be, like the proverbial man convinced against his will, of the same opinion still.

Taken as a whole, the square-fingered hand is a very

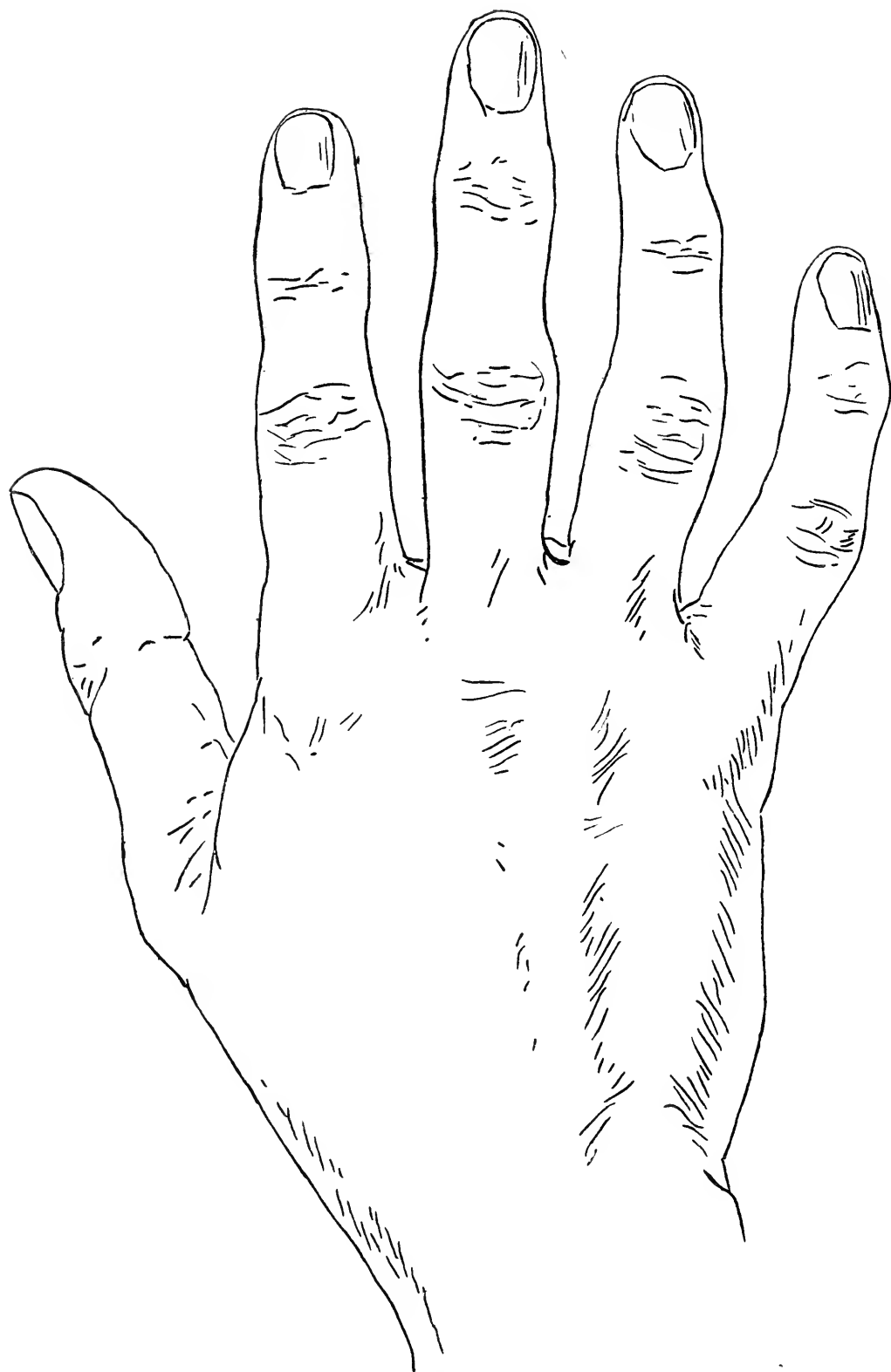


FIG. 5.

clever, capable one, and, when not governed by prejudice and smothered by conventionality, is possessed by some of the most successful characters.

Knotty fingers (see Fig. 5), to whatever type of hand they belong, always give a strong leaning towards reason and study.

Those who have the top joints developed will be very clever at organization and invention, but, unless the lower joints are equally well developed, they will be quite unable to perfect their inventions, or successfully carry out their plans.

If the lower joints only are developed, the subject will be fully competent to carry out and extend the plans of others, but will have very few original ideas of his own.

**Spatulate Finger-tips.**—The possessors of spatulate finger-tips (see Fig. 6) are usually very fond of using their hands, and are, as a rule, energetic, self-confident, and fond of an active outdoor life. To this class, especially if the hands be hard, belong the explorers, discoverers, and inventors of all kinds. They are free and untrammelled in their tastes, almost always original, and are never bound down by conventionalities, though, without strong reason, they do not seek to change the established order of things.

If a hand with spatulate finger-tips is soft, it will usually be found that the subject is more inclined to work with his brains than with his hands; but if his hands are hard, he will certainly prefer manual labour to brain work. It is to be remembered that, speaking generally, a hard hand denotes bodily energy, and a soft hand—in those cases in which the stigma of idleness is out of the question—mental activity; but the man with spatulate finger-tips finds it a necessity of his existence to be always at work in one way or another.

Great caution must be observed in determining whether

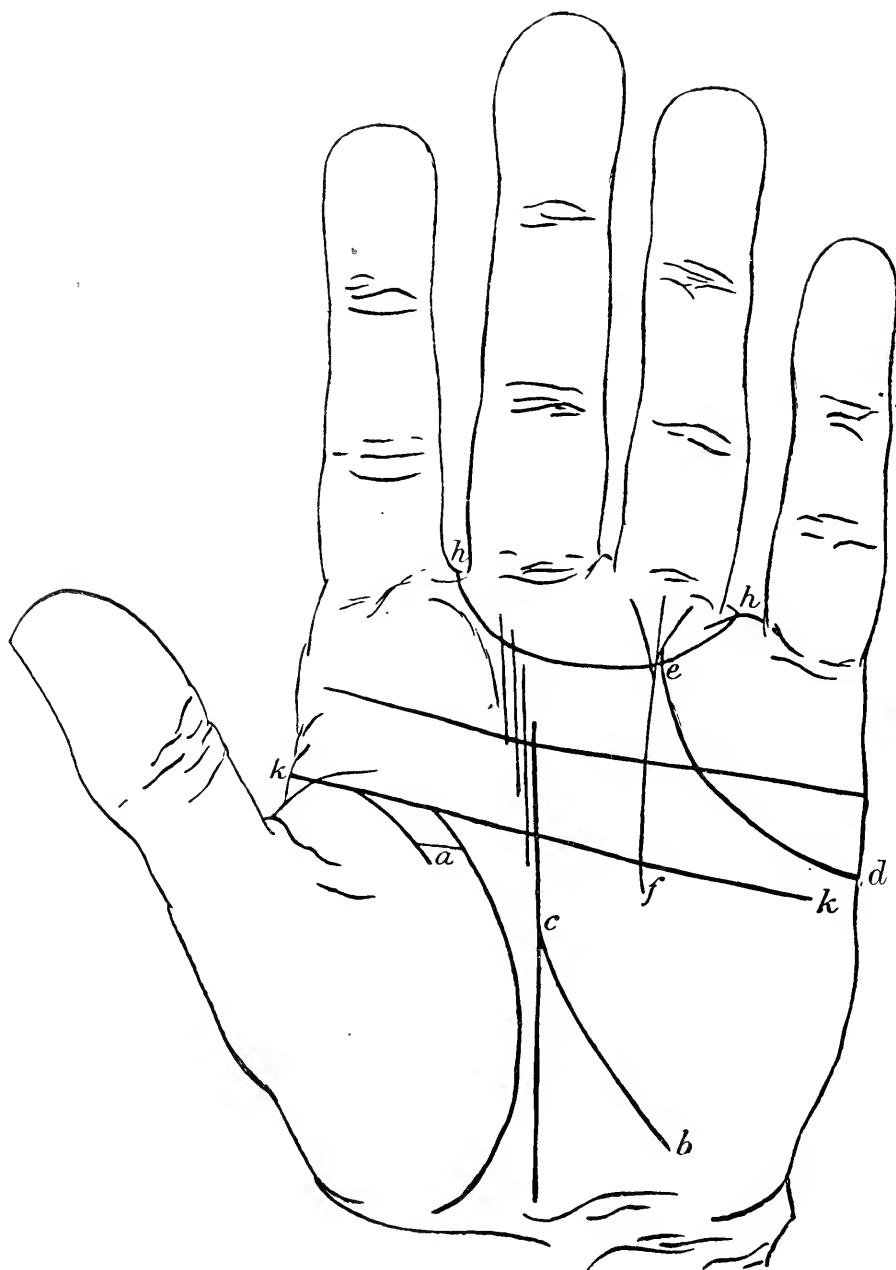


FIG. 6.

the hand of a subject is naturally hard—*i.e.*, firm and springy to the touch—or whether it has merely become hard through excess of manual labour; and, on the other hand, it must

be noticed that a naturally firm or hard hand will lose its firmness or springiness after a long period of illness.

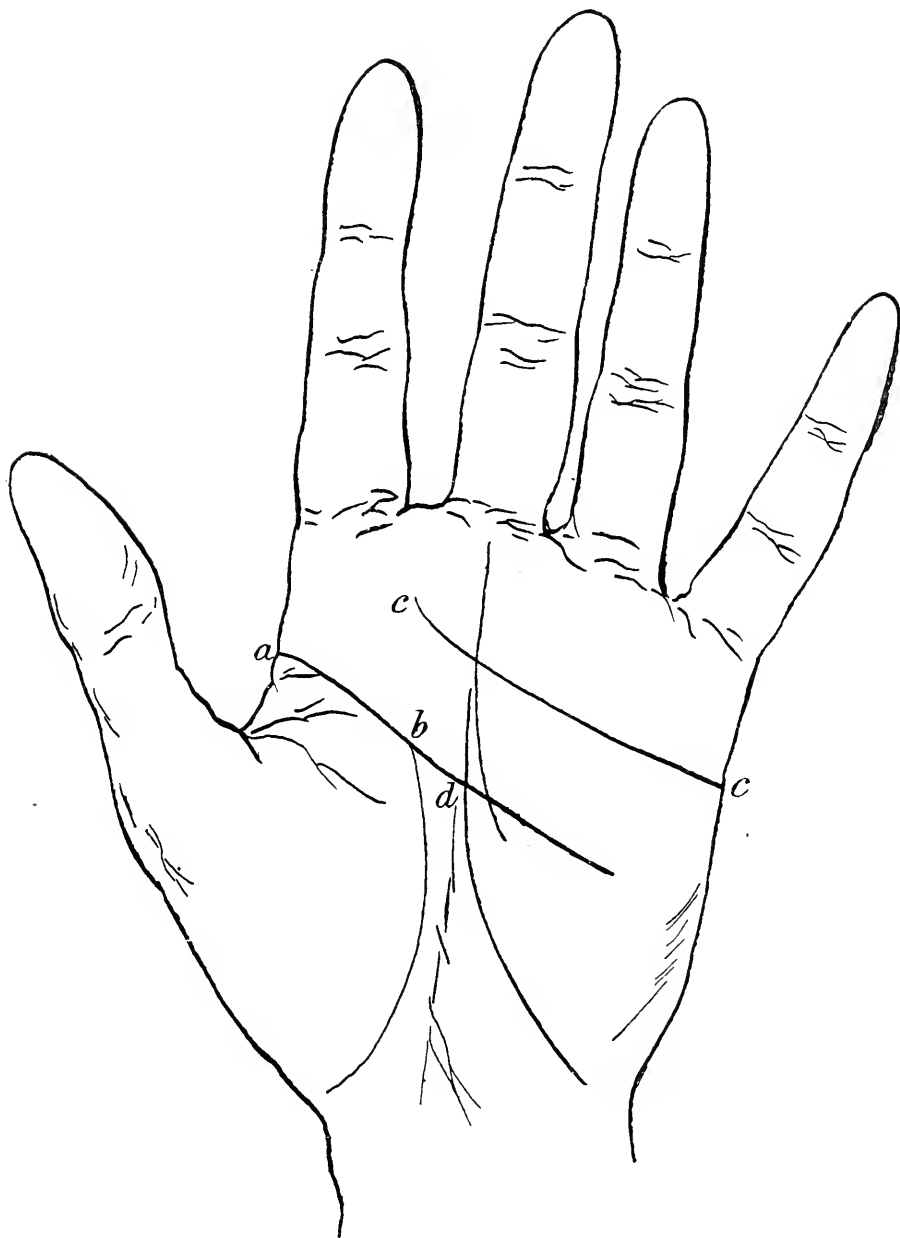


FIG. 7.

**Pointed Finger-tips.**—The pointed or psychic finger-tips (see Fig. 7) are generally found on the hands of those who

belong to the ornamental, rather than to the useful, section of society. These subjects appreciate and admire the beautiful both in art and nature, but are, with few exceptions, unable themselves to do anything worthy of being transmitted to posterity, owing to their not having sufficient power of application. Never expect to find a good housewife or practical man of business in a subject all of whose fingers are psychic. Such people have wonderful schemes for the regeneration of the world, and are really anxious to ameliorate the condition of poor, struggling, suffering humanity, but they cannot understand that the stubborn ground must be tilled before the seed can be sown. It is a most unfortunate thing for a poor man to marry a woman whose finger-tips are of this type, for his household and children will go to ruin; while his wife, like Mrs. Jellyby in "Bleak House," is organizing schemes for the regeneration of Borrioboola-Gha. The type of the psychic hand which has evolved and perfected various religious systems, would never be purely psychic, but always dominantly so.

**Conic Finger-tips.**—The hand with purely conic fingers (see Fig. 8) will belong to subjects who are governed by impulse and instinct, and it will depend upon their individual strength of will, as seen in a large or small thumb, whether they will be hard-working members of the community, or merely drones. To this class of hand belong the Bohemians and wanderers upon the face of the earth—eccentric, restless beings, who can never remain long in one place. Such subjects are excitable, sensitive, exaggerative, free-handed, very lovable, but in some cases rather inclined to be superficial in their feelings; inconstant, because the desire for change is a necessity of their nature; greatly given to extremes; always either in a condition of being perfectly happy or unutterably miserable; looking forward to a fortune, or expecting to go into the workhouse.

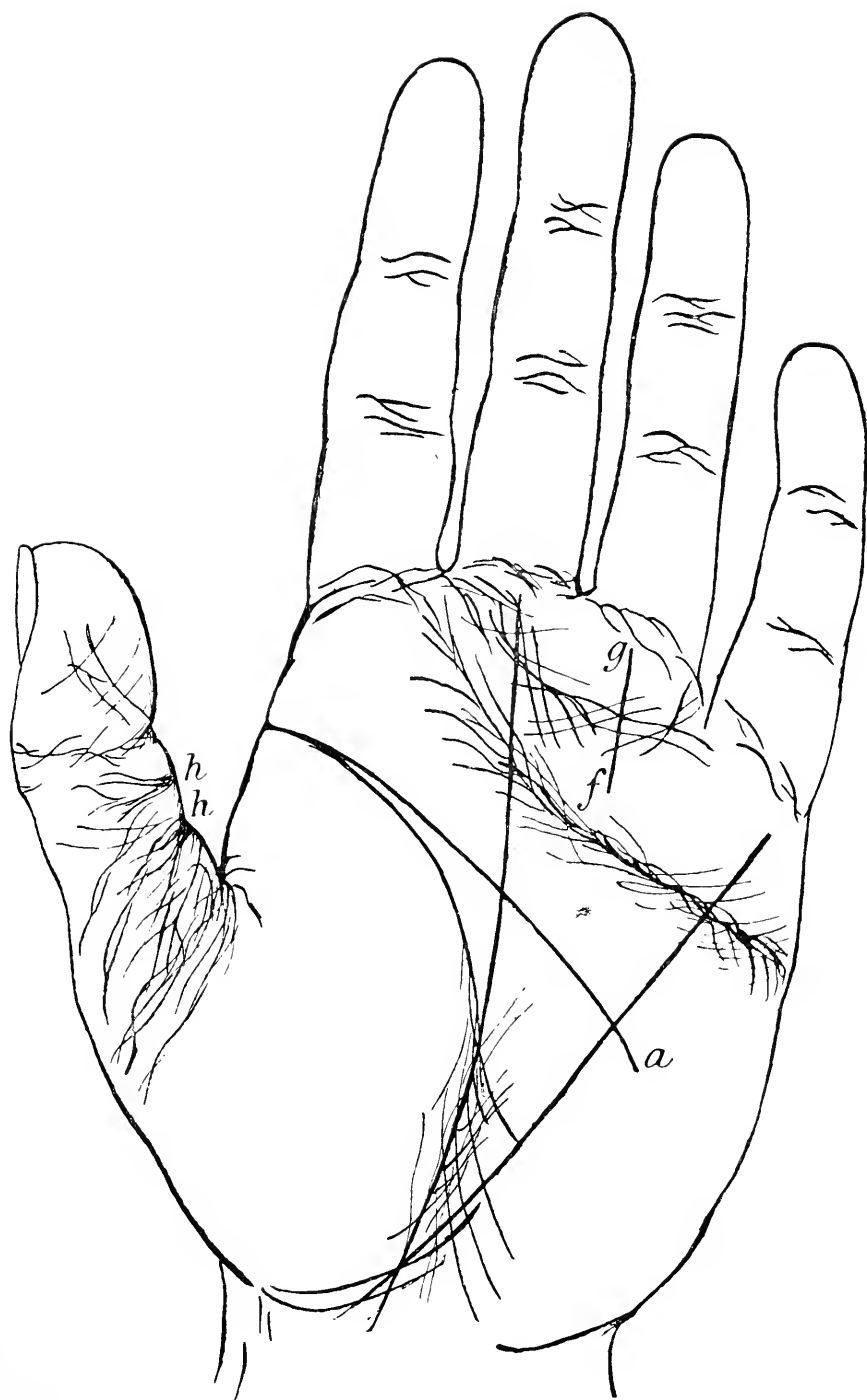


FIG. 8.

One of the worst hands is a purely conic hand, in which the Mercury finger is the dominant one. To this class belong thieves, rogues, and vagabonds, and those who always instinctively choose the crooked instead of the straight path, and prefer to get things by underhand methods rather than obtain them fairly. These subjects find it impossible to tell the truth, and even the best of them never say quite what they mean, and always think that you must mean something a little different from what you say.

**Mixed Types.**—It is, of course, extremely rare to find anyone on whose hands the fingers are all uniformly of one type, for most hands are made up of a mixture of types. The most usual that we meet with will have the first and fourth fingers either conic or pointed, and the second and third fingers square or spatulate. Subjects such as these will therefore have some of the characteristics belonging to each type, and cannot be classified under any one of the typical headings; but the discrimination of the palmist must be brought into play in each individual case, and his judgment must be formed of the hand and character as a whole by an examination of each finger-tip separately.

Some of the cleverest and most artistic hands are those with spatulated second and third fingers, pointed or conic first and fourth fingers, and a large thumb inclined to be square.

The artistic instinct, love of colour, a good ear for music, or the gift of rhythm, will be shown by the pointed or conic first finger, especially if the mount of Venus be well developed, in which case the subject will nearly always be a painter of flowers and delicately coloured objects. The pointed or very conic little finger will, as I have said before, give its possessor the power of speaking well, and the spatulate second and third fingers introduce the working element and the ability to carry out the artistic instincts. When, with the same finger-tips, the thumb, though large



is conic (see Fig. 14), we obtain a clever but very Bohemian type. These subjects are almost as restless as their purely conic brethren, and love change and variety; but they are, as a rule, excellent workers. If, in addition, their nails are very small, and their fingers short in comparison with the palm, they will be good both at organizing and carrying out their schemes, and will never rest when there is any work to be done; but they will expect all those under them to work quite as hard as they do themselves; so that, though absolutely just, such people often obtain the reputation of being hard taskmasters and slave-drivers.

A very unpleasant type of hand is that possessing pointed finger-tips with largely developed joints. These hands always denote a grasping nature, are personally extravagant, and yet excessively mean to others, especially to members of their own household.

Musical composition is shown by a hand with pointed first and fourth fingers, spatulated second and third fingers, a good mount of Venus, and with the joints well developed, especially the first; whereas if all the joints are developed and the fingers spatulated, mechanical inventive genius is shown. When with this type of hand the joints are not developed at all, the sense of rhythm will be more acute than an ear for music, and the subject would be more likely to be a poet than a musician.

Authors nearly always have their top joints developed, whatever the shape otherwise of their hands and fingers may be.

As a good ear for music is almost invariably to be found in a hand in which the first and fourth fingers are inclined to be either pointed or very conic (particularly if the second and third fingers be spatulate or square), so a good musical touch is indicated by the pads upon the inner portion of the finger-tips (see *a*, Fig. 9), which are the

certain signs of a nature sensitively alive to all that is beautiful and harmonious ; and, as a rule, those who have these pads prominently developed, have also a large amount of personal magnetism or mesmeric power, and are invariably sympathetic.

A good touch is also invaluable to a doctor, nurse, and veterinary surgeon. A man with firm hands, short fingers with well-developed pads, and a slightly curved little finger, would be likely to make a good surgeon or a clever vet. In fact, in the latter case, the pads are indispensable, as

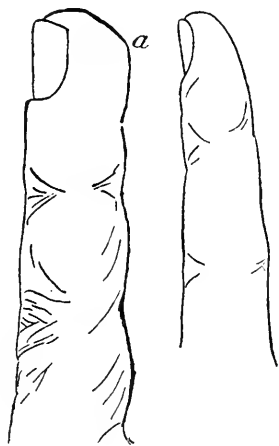


FIG. 9.

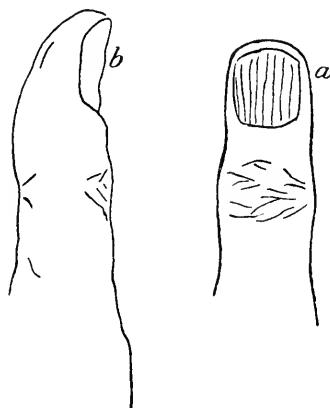


FIG. 10.

far more can be discovered, when dealing with animals, by touch than by eyesight.

Another indication of strong magnetic power—that is, the unconscious power possessed by some people of attracting others to themselves—is shown by deep and clearly marked transverse lines on the inner portion of the second phalange of the thumb (see *hh*, Fig. 8).

Leaving for a moment the subject of lines on the hand, it is well known to many that vertical ridges (see *a*, Fig. 10) on the nails are an almost sure sign of a rheumatic or gouty tendency, and the horizontal furrows (see *b*, Fig. 10) are

indications that the subject has passed through severe illnesses at dates corresponding to the distances of these furrows from the root of the nail.

**The Thumb.**—The thumb is the greatest index to the character, just as the mount of Venus is the only true key to the life. The first phalange of the thumb shows the amount of will-power, the second indicates the amount of reasoning power possessed by the subject; and one of the first things to be ascertained when reading a hand is whether the subject possesses more will than reasoning power, or *vice versa*.

In the finest characters the two phalanges are sometimes equally long, but both phalanges must be large if the subject is to possess much force or to be a leader of men.

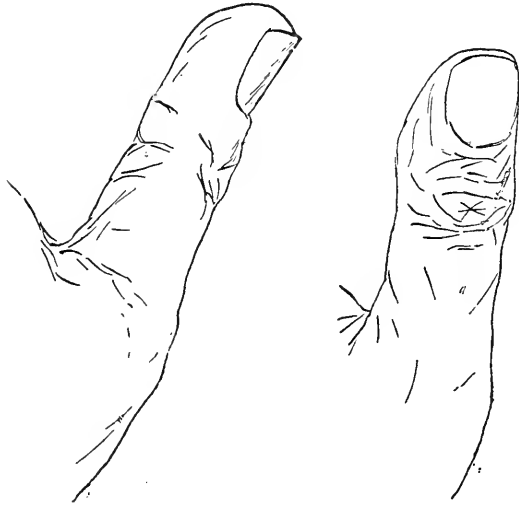


FIG. 11.

The thumb, which indicates a strong will (see Fig. 11), has its first phalange broad and proportionately long, when compared with the second phalange, indicating reason. It must be borne in mind that the second phalange is almost always longer than the first. Sometimes, though very rarely, the two phalanges are found to be absolutely equal. This shows the rarely-met-with character in which the reason and will are perfectly equally balanced.

The weak will is shown by the first phalange being narrow, somewhat inclined to be pointed, and very small in comparison with the second phalange (see Fig. 12).

The obstinate thumb (see Fig. 13) is a mixture of both

these types ; for obstinate people are usually weak. These thumbs are almost always conical, and slope down to extreme width at the joint. The second phalange, too, is comparatively small and narrow, showing want of reason, a well-known characteristic of obstinacy.

The diplomatic and tactful thumb is of the true conic order (see Fig. 14), having the first phalange long in proportion to the second, this second phalange being narrow.

The greatest sign of extravagance to be found in the hand is shown by the extreme suppleness of the thumb, which in this case bends back naturally, as in Fig. 15.



FIG. 12.



FIG. 13.



FIG. 14.

This also indicates boldness, disregard for danger, and in exaggeration recklessness. It is supposed to be the typical sign of a spendthrift when all the fingers are inclined to bend backwards in this manner.

The mean thumb is, of course, the exact opposite to the last (see Fig. 16). No pressure will make the first phalange bend back, nor, in some extreme cases, even straighten it. This, it goes without saying, indicates a grasping and avaricious nature.

An almost infallible sign of a cruel and revengeful temper is the heavy, over-spatulated thumb (see Fig. 17),

if found on a hand which has other evil tendencies. This class of thumb is usually to be found on the hands of the worst type of Mars subject.

A low-set thumb (see Fig. 8)—viz., a thumb with a long space from the base of the Jupiter finger to the inner root of the thumb—shows great general talent and adaptability,

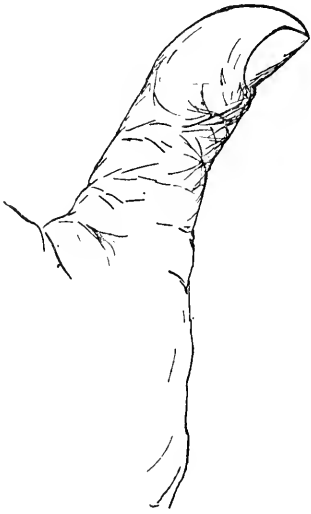


FIG. 15.



FIG. 16.



FIG. 17.

but it is not usual for a subject with a low-set thumb to possess great literary genius. I have, as a rule, found high-set thumbs (see Fig. 2) in the hands of novelists, journalists, and writers generally, though I have noticed that, in the hands of those people who dramatize or adapt the books of others, the thumb is, as a rule, low set, and that the hand itself is a supple one.

## CHAPTER III

### THE MOUNTS

THE next step towards determining the character is to discover whether the dominant finger is also accompanied by the corresponding dominant mount. For instance, it does not at all follow that a dominant Jupiter finger will of necessity be accompanied by a dominant Jupiter mount—in fact, it is very often the reverse; and, of course, the characteristics, as shown by the fingers, will be accentuated or modified by the characteristics appertaining to the various mounts. The influence which the mounts have upon the character must be determined either by their comparative size, or by the marks upon them, or by both signs taken together.

**The Mount of Jupiter.**—The mount of Jupiter, which lies at the base of the first finger (see Fig. 1), if moderately large and well formed, and not crossed and barred by many small indefinite lines, will accentuate the best qualities of the Jupiter finger; and, if that finger be lacking in the better characteristics, a good mount will go far towards remedying these defects, and this is equally true of all the other mounts with regard to their corresponding fingers.

A good Jupiter mount gives religion, honour, proper pride, self-confidence, generosity, gaiety, and a just appreciation of the good things of life. The subject who has this mount well, but not too largely developed, will

not be vulgar or ostentatious, though he will be eager to obtain the best that life can give, and will, if the other indications in the hand be fortunate, certainly attain to a good position. He will be likely to make a good marriage in the eyes of the world when young. Moreover, he will be affectionate, and the desire for the advancement of his own family will be always predominant with him, though he will have some kind and generous thoughts to spare for others.

If, on the other hand, the mount of Jupiter be excessively large, and the better qualities be at the same time lacking in the Jupiter finger, the subject will be inclined to be arrogant, tyrannical, ostentatious, conceited, selfish, fond of vulgar pomp and show, and an observer of the forms only of religion. He will be gluttonous, and, if the mount of the Moon be also developed, will have a tendency to drink.

If the mount of Jupiter be conspicuous by its absence, and the space at the base of the finger covered by uncertain, indefinitely marked lines, and especially if, as in the last case, the better qualities of the Jupiter finger be lacking, the subject will be empty-headed, irreligious, lazy, with no ambition or proper pride, and will be content to live his life without trying in any way to better his position by any effort of his own. Those with the Jupiter mount well developed are likely to become clergymen, statesmen, politicians, diplomatists, schoolmasters, lecturers, or teachers.

Also, if the subject be of the *true* Jupiter type, his appearance will be somewhat as follows : hair—dark brown, or with a chestnut tint ; eyes—dark blue, with black eye-lashes ; complexion—pale and clear ; stature—tall and inclined to stoutness. The foregoing is an example of the true Jupiter type, but of course there are many modifications, as most people are ruled by two, if not three or more,

dominant mounts. Jupiter subjects will, as a rule, be found to be exceedingly fortunate in all the affairs of life.

The student will do well to return to this section when he comes to the consideration of colour lines in Chapter XI.

**The Mount of Saturn.**—A good mount of Saturn (see Fig. 1), which lies at the base of the second finger, will give prudence, caution, and earnestness, a fondness for mathematics and calculation, love of a quiet country life, and an interest in sport, farming, all agricultural pursuits, and land and mining enterprises. These subjects are never so happy as when alone with nature. They are independent, determined, have great powers of endurance, and will patiently continue their labours even when there is small chance of success, though, when successful, they are rarely contented with their achievements. They are economical and sober, argumentative, inclined to be didactic, and always require to be given the *raison d'être* before accepting any statement. They seldom marry when young, and often remain unmarried all their lives.

In excess the qualities of this mount betoken a morbid, discontented, distrustful nature, superstitious, rebellious, avaricious and obstinate. The subject will be prone to contradiction, and will be too proud to accept the smallest favour from anyone, always suspecting some ulterior motive. Of this type come the worst and most dangerous class of ascetics, fanatics, revolutionists, and nihilists.

An utter absence of the mount of Saturn is an excessively bad sign, and gives, of necessity, a want of prudence, caution, and earnestness in all the affairs of life.

A true type of Saturnian is very tall and thin, with dull, lustreless black hair, sallow skin, and black eyes, and generally, also, an under-hung lip and protruding chin; and, just as a subject of the true Jupiter type is generally



fortunate, because his nature inclines him to look upon the bright side of life, and to make the most of himself, and his surroundings and opportunities, so the true Saturnian type is, as a rule, unfortunate, because he by nature is inclined to look upon the dark side, and to imagine that nothing fortunate could ever happen to him or to anyone belonging to him, and he therefore lets opportunities slip by which a Jupiter subject would grasp and turn to his own advantage.

Just as in the case of Jupiter subjects, so there are in the Saturnian types, many modifications. Those possessing a well-formed mount of Saturn will be by choice, if given a free hand, likely to adopt a profession or occupation connected with an outdoor life. The combination of the mounts of Jupiter and Saturn gives a love of hunting and of all that is connected with horses.

**The Mount of Apollo.**—A good mount of Apollo, at the base of the third finger (see Fig. 1), gives, as a rule, charming and ingratiating manners, which enable their possessor to shine in whatever society he may be thrown, and to make friends easily.

People with this mount well developed are invariably quick and hasty in temper, but never bear malice long; they are most sympathetic and lovable, but are always so proud (with the Sun pride, which brooks no contradiction, where they consider themselves to be in the right), that they cannot endure what they believe to be injustice or unfair fault-finding. They are dignified, and always just in their dealings with others, disliking to receive favours unless they can return them fourfold. In religion they will never be driven, nor will they hold with any creed or superstition which goes against their sense of what is just and right. They would, therefore, be likely to be broad-minded in their religion and in their views of life generally,

but, at the same time, are very intolerant of dullness and stupidity in others, owing to their own innate quickness of perception. They usually succeed in all their undertakings, because they love to accomplish well whatever they begin, and dislike to leave any work which they have undertaken, until they have brought it to as near a state of perfection as can be obtained.

These subjects are so sensitive, and feel everything so deeply, that they of necessity suffer proportionately. They form romantic attachments, which are doomed to cause them great disappointment on account of their extravagant idealization of those they love, to whom, in the ardour of their affection, they attribute qualities which cannot really be possessed by mortals. Always original, and in some cases eccentric, they yet never descend to the vulgar or *outré* in their actions. Although possessing a great desire to be foremost, and greatly appreciating praise, they are clever enough to detect flattery instantly. They have intensely strong likes and dislikes, and the love of the beautiful appeals to them so strongly as to influence and colour their entire intercourse with others — *e.g.*, they spontaneously dislike plain and ugly people, and being always inclined to prefer those who are beautiful, are disinclined to inquire further into their character. To these subjects a warning note should be given to remember the old copy-book aphorism, "Beauty is but skin deep." They are poetical, romantic, and also apt at occultism.

The true type of Apollo subject is exceedingly clever. From this class come actors, musicians, composers, authors — if combined with a good Jupiter finger — and more particularly artists, and, especially if the third phalange of the Apollo finger be proportionately long, those whose drawing is absolutely correct, for it is form that appeals chiefly to the true Apollo type.

They are very apt to suffer from affections of the eyes, and it will be often found that the true Apollo type will be subject to short sight or other visual defects. It is not often that these subjects marry very happily, but when they do an ideally perfect union is the result. The student will now be able to judge for himself what effect an excessive mount of Apollo will have upon the character, and will also see that the absence of the mount would indicate a character lacking many very fine qualities.

A true Apollo type should have hair of a bright golden colour; large, well-opened blue eyes; a skin with a sunny tint upon it, which, when excited or heated, becomes very flushed; eyebrows and eyelashes very thick and golden in colour; and in height he should, as a rule, be medium.

**The Mount of Mercury.**—Those who possess a good mount of Mercury, at the base of the fourth finger (see Fig. 1), may be classed under two distinct headings. To the first class belong philosophers, physicians, orators, lawyers, inventors, savants, and scientific men of all kinds, astrologers and astronomers, historians, grammarians, and all who study deeply.

Under the second heading may be placed the votaries of fashion and leaders of society, who gather in their drawing-rooms and *salons* all those who are intellectual, interesting, or talented. Men of this class are good and fluent after-dinner speakers, full of wit and intuition, gay, tactful, and pleasantly satirical, and are nearly always capital mimics and excellent raconteurs. Children always love men and women who have this mount well developed in its best sense. These subjects are generally good dancers, and are fond of running and all athletic amusements. They enjoy change and variety, and travel and movement are necessary to their well-being.

When the mount of Mercury is extremely large in com-

parison with the other mounts, and especially if the good qualities of the finger be absent, the subject will be cunning and unscrupulous, and very apt to be over-reaching in his money dealings.

If the mount be either too large or entirely absent, and there are other bad qualities shown in the hand, such as the head-line sloping to the mount of the Moon, accompanied by a cross (see Fig. 32), the worst type of thieves and rogues is evolved.

Subjects born under the influence of Mercury are generally more loved than loving, and therefore keep young and fresh far into old age, for they do not themselves love deeply enough to suffer much, nor do they permit care to rest too heavily upon them, neither does the Mercury woman let "affection like a worm i' the bud prey upon her damask cheek." Mercury people will, as a rule, be extraordinarily successful as actors and actresses of a certain type, but, whether upon the stage or no, the true Mercury type is always acting a part, even though it be unconsciously.

Those with this mount well formed, accompanied by a long, straight head-line, will, if they have no leanings towards science or literature, usually become merchants and traders.

A true type of Mercury subject will have dark brown hair, olive skin, brown or hazel eyes, and be below the medium height, but well built.

**The Mount of Mars.**—I have never been able to satisfy myself of the correctness of the supposition that there are two mounts of Mars, and therefore the only portion of the hand which I shall write of as being under the influence of that planet is that which lies between the mount of Mercury and the mount of the Moon, at the percussion, or side, of the hand (see Fig. 1). I think we may say with truth that it is absolutely necessary for anyone who has to

make his (or her) way in the world, or who wishes to attain success or celebrity, to have some of the qualities attributed to the mount of Mars.

A well-developed mount gives self-possession, fearlessness, and intrepidity, generosity, magnanimity, energy, and endurance; an utter disregard for small difficulties, and a determination to reach the desired goal in spite of all opposition.

A too largely developed mount of Mars will render the subject quarrelsome, violent, dictatorial, unable to brook the least contradiction himself, but always ready to contradict and talk down others; he will be prone to exaggeration and self-praise, thoughtless of the feelings of others, impolite in manner and rough in movement, a materialist, and a sensualist.

He is often hot-headedly impulsive, as in the case of a client of mine, a well-known Army man, high up in the service, who on one occasion was so intensely irritated by the red-tapism of the War Office, that, by way of defying it, he immediately upon returning home shaved off his own moustache.

An absence of the mount renders the subject timid, if not a coward; he will not push himself forward in any way, and is doubtful and hesitating in speech and manner, and much given to procrastination. There will be a great want of self-esteem, and lassitude, lack of energy, and want of sufficient interest in life will bar his way to success.

The best type of Mars men become soldiers, surgeons, firemen, and policemen; for it must be remembered that Mars governs all those who are connected with the saving of life, as well as those connected with the taking of it, and that it also rules fire. An intrepid explorer or pioneer must of necessity have this mount largely developed.

Desbarrolles says that all ladies of the ballet also have this mount strongly developed.

There are two types of Mars men. The one tall, broad-shouldered, with auburn hair inclining to red, and large grey eyes, slow in their movements, except on an emergency, or when greatly roused. This is the type which novelists love to portray as the ideal heavy dragoon. The other, less than medium height, heavily built, yet wiry, with short, thick neck, and heavy jaws, quick in all their movements, and fiery in temper, with red hair, and eyes of a greenish-grey.

**The Mount of the Moon.**—The mount of the Moon (see Fig. 1) is the portion of the hand immediately under the mount of Mars, and extends to the wrist. Those subjects in whom this is the dominant mount will be happiest when living by the sea, rivers, or lakes; and their natural taste will lead them to be either sailors, marines (if the mount of Mars is also prominent), or travellers by water. Desbarrolles says that the true type of a sailor always has his Jupiter finger pointed. If they are at the same time at all Saturnian, they will prefer all professions in which water plays an important part—such as hydraulic works, canal-cutting, etc.

If the mount of Venus is also prominent, these subjects will often become gardeners, florists, and frequently bird-fanciers. Those who have the mount of the Moon well developed are poetical and fond of music and art, though in the former harmony will please them more than melody. They love romance, and weird and mystical stories of the unseen world appeal very greatly to them.

Clairvoyants and mystics belong to this type, their imagination being very vivid, and their presentiments and instincts marvellously true.

They are often melancholy, and are generally deeply religious, though their religion will be absolutely opposed

to that of the Apollo subject, as they do not desire to understand and analyze all that they worship and admire.

The mount of the Moon in excess gives caprice, melancholia, cold-heartedness, mysticism rather than religion, changeableness, greed, and, unless the thumb is very well developed, a weak will, with small reasoning power.

The absence of this mount shows scepticism with regard to all spiritual phenomena, and an intolerance of romance, poetry, and imagination in others.

A combination of the mounts of Mercury, Saturn, and the Moon forms a most unhappy temperament, which, under bad direction, may prove a curse to itself and a misery to others ; and, as a rule, the combination of Saturn and the Moon gives a strong tendency to drink.

Moon subjects are, generally, tall and loose-jointed, with round faces, round blue or grey eyes, and large teeth, pale, rather dull complexions, and generally a quantity of hair of a quiet, undistinctive brown colour.

**The Mount of Venus.**—People with a well-developed mount of Venus are, as a rule, very lovable characters. They are kind-hearted, benevolent, and friendly towards everyone ; intensely averse to all quarrelling, discord, and strife of tongues ; are always sweet-tempered and sunny themselves, and enjoy making everybody around them happy. They are fond of gaiety and amusements, but can always do without them if necessity arises, for they have the power of making themselves happy and of being content in whatever position or under whatever circumstances they may be placed. They love everything that is beautiful, but do not care for pomp or show for its own sake. They take pleasure in painting, dancing (in which they are, as a rule, very proficient), and singing, though they do not often excel in the higher branches of art. When they are re-

markably good dancers, it will invariably be found that the Jupiter and Mercury fingers are either pointed or conic.

An inordinately large mount of Venus will, of course, give great sensuality, and a desire to obtain pleasure and amusement at any cost or hazard. And, if there be also a very large division between the lines of head and heart (see Fig. 35), they will be too lax in their views to distinguish clearly between good and evil. Their kind-heartedness and benevolence will run to careless prodigality, and they will be likely to lose their caste and position in society for the sake of a blind passion.

When this mount is well developed, and when, also, the third phalanges of all the fingers are thick, the subject will have a distinct gift for the art of cookery, especially if this be accompanied by a grille on the mount of Saturn, as at *h*, Fig. 34.

One in whom the mount is absent will of necessity be wanting in all the tender graces and lovable qualities which distinguish the possessors of a good mount of Venus. Such a subject will be selfish, cold and unfeeling, miserly and uncharitable, disliking society and quarrelsome.

The perfect type of a Venus woman would be generally short and plump, with clear rose-leaf skin and a pink colour, glossy brown hair and light brown eyes.



## CHAPTER IV

### THE LINE OF LIFE

THERE are six principal lines to be found, more or less distinctly marked, on every hand. These are the lines of life, head, and heart, and of fate, fortune, and health. The girdle of Venus is sometimes looked upon as a principal line, but this does not appear to be quite satisfactory, as so many people do not have this line at all.

The line of life rises on the side of the hand, at the base of the mount of Jupiter (see *b*, Fig. 2), and in many cases entirely surrounds the mount of Venus, the events of the life being marked upon and across this line, as I will endeavour, in Chapter XI., to show by numerous illustrations.

Almost all palmists differ in their methods of calculating dates upon this line, and experience teaches that it is very difficult to lay down any hard-and-fast rule upon the subject, for events marked upon the line of life in hands of different types usually vary as to their position on this line, though they may have taken place at the same age in each individual case. In fixing the date, besides the variation in type, much depends upon the width and length of the palm, and also upon the fullness of the mount of Venus and consequent curvature of the line of life, which, in a hand with a large mount of Venus, will sometimes extend right into the middle of the palm (see Fig. 2), showing great vitality and strength, and, in the case of a small and narrow

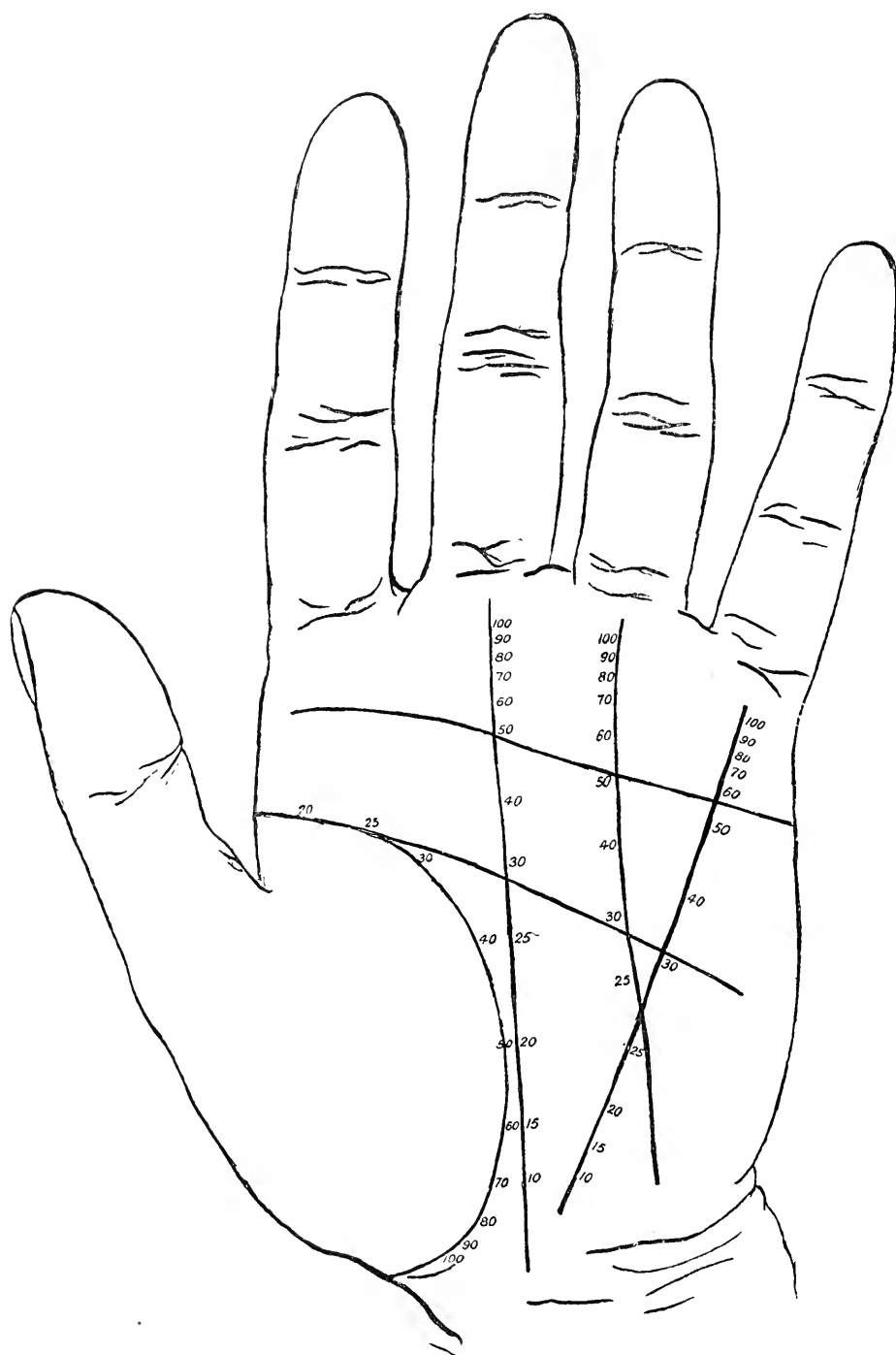


FIG. 18.

mount, will, after the first bend at starting, run almost vertically down the hand (see Fig. 7).

I am here giving (in Figs. 18 and 19) hands with the ages marked on them in the positions which I have myself found, as a general rule, to be most correct; but in foretelling near events it is very common to antedate them two or even three years, and, when foretelling an event which is many years ahead, it is a very frequent error to place the date of the event a year or two later than it will really occur.

One of the surest ways of avoiding these mistakes is to start reading the life from the very commencement, endeavouring to tell each consecutive year correctly, and allowing for the dates in the future the same spaces, *comparatively speaking*, which you feel sure, from your correct reading of the past, will be needed on that particular hand.

Of course, much time is required to read a hand in this careful manner, and it is only by long experience and constant practice that the exact dates, even in the past, can be correctly read, and the most experienced palmist is always liable to make mistakes.

The student will find that, as a rule, dates in the right hand are marked higher upon the line of life than those in the left (see Fig. 19).

People have often been surprised that I should have been able to tell them their exact age, at the time of the interview, from their hands. This is not really so difficult a feat as may appear, though one requiring long experience in hand-reading; and the reason is as follows: marks upon the line of life which indicate past events are ineradicable and unalterable, and are, especially on a hand which is clearly marked, deeply cut; but lines which foreshadow events in the future are, by comparison, far more faintly

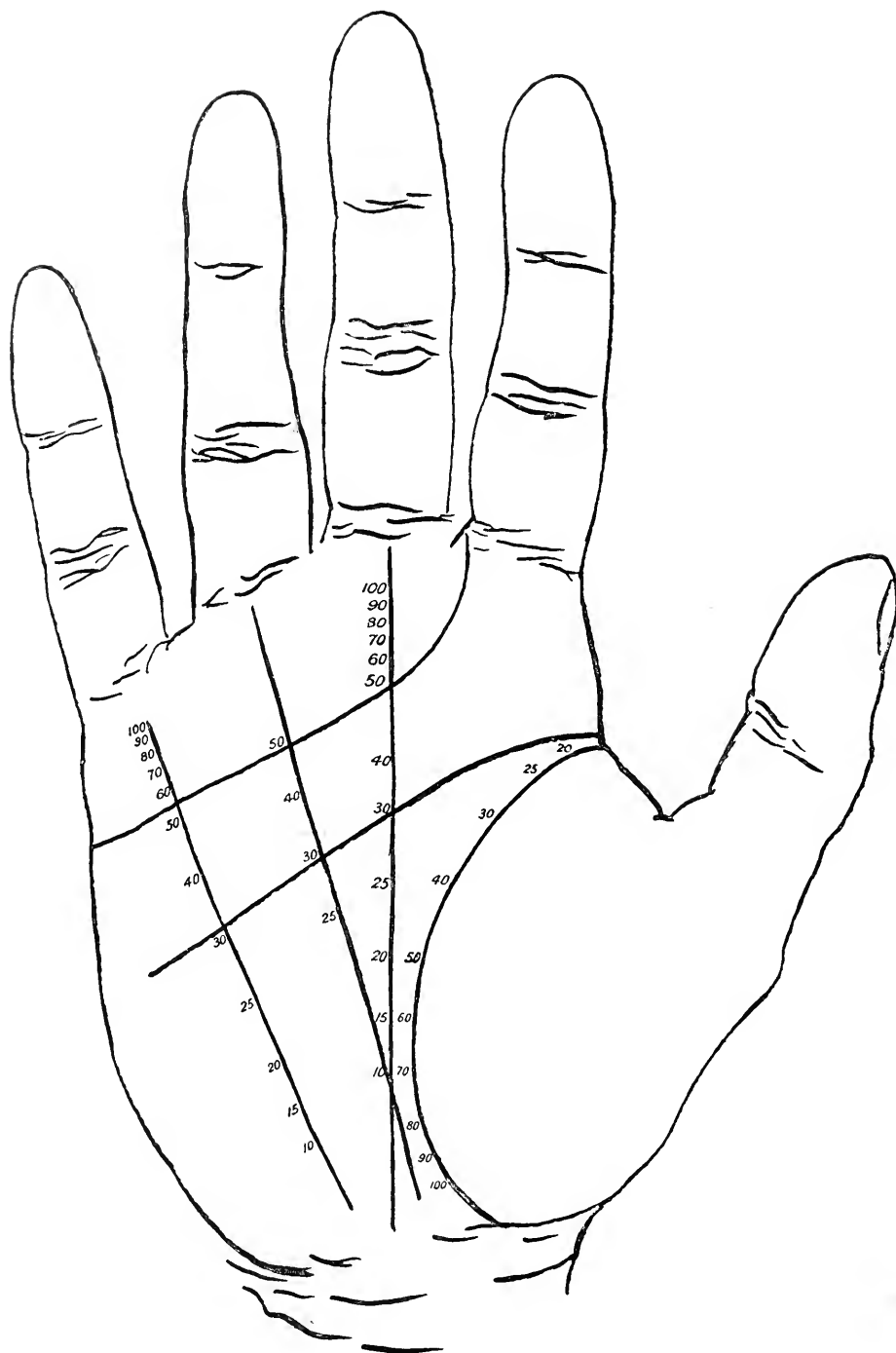


FIG. 19.

indicated. The nearer an event in the future is, the more clearly, of course, is it marked. Thus, with a little practice, it becomes fairly easy to determine which is the most recent past event marked upon the line of life, judging by the depth of the mark and the comparative faintness of the lines (indicating coming events) which immediately follow it. I have endeavoured, in Fig. 20, to give some idea of what I mean. It will therefore be seen that, after first deciding the exact spot upon the line of life at which we think the subject has arrived, we must calculate the age at this moment, taking the particular type of hand which he possesses into consideration; and the ability to do this correctly can only be attained after long experience, and by a comparison of many different hands.

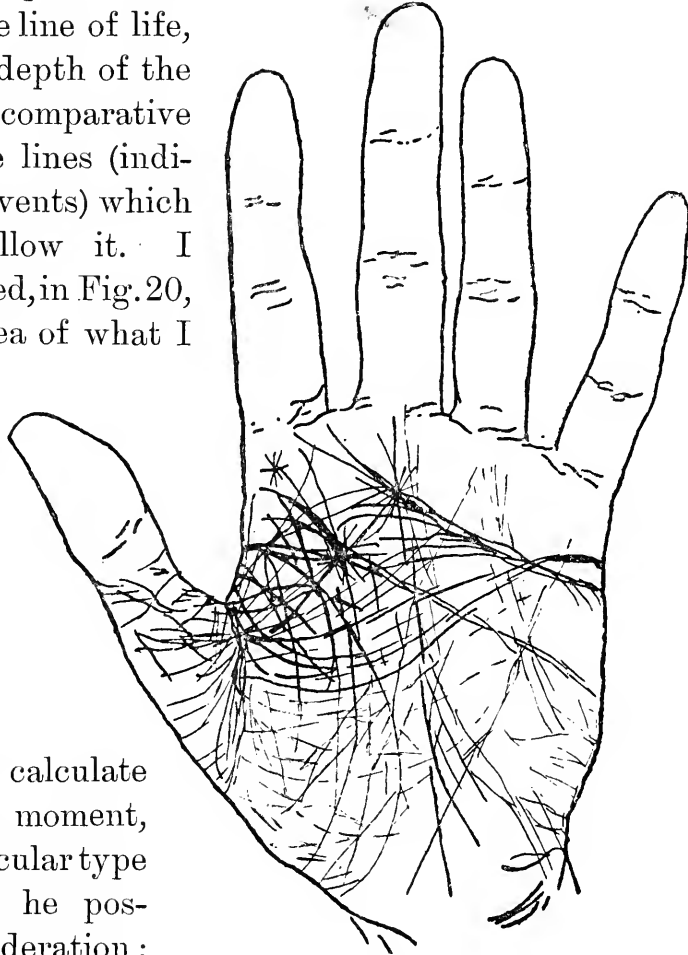


FIG. 20.

Of course, many people will say that a palmist can always tell a subject's age by looking at the face, but it is by no means wise to trust to this, as very many men and women, especially those whose dominant mount is Mercury, look

much younger than they really are, and many—the Saturnian type, for instance—look more than their real age.

Talking of the comparative depths of lines upon the hand recalls the old idea that children, on whose right hands the lines were marked more clearly than on the left, were more like their fathers, or their fathers' family, in character than their mothers, or their mothers' family: the Sun, representing the father, being supposed to rule the right hand, and the Moon, as representing the mother, being supposed to rule the left hand; and, conversely, subjects on whose left hands the lines are most clearly marked, are supposed to be ruled by the Moon governing the mother, and therefore most resemble the mother or the mother's family.

It will be noticed, by observing the hands (see Figs. 18 and 19), that ten years at the commencement of life take up more space than twenty years later on, and that the older we get the smaller is the space into which the events of our lives have to be compressed. And this is the case not only on the line of life, but also on the lines of fate, fortune, and health. This, curiously, brings to our minds the childish feeling of the immensity of one year, and the odd manner in which, as we grow older, the years gradually appear to shorten.

The first thing which those who consult a palmist are most anxious to know is, how long they are likely to live: and this is, without doubt, one of the most difficult questions to answer with truthfulness.

Of course, given a subject with a good and unbroken line of life in both hands, or, if broken, protected by squares, as I will explain later on, and with fairly good lines of fate and health, we may prophesy a long life with almost absolute confidence that our words will prove true.

Palmists constantly, too, have cases brought under their observation in which the lines of life are broken in both hands at the same place, and where the lines of fate and health have breaks, or corroborative indications that death is likely to occur at the same age as that indicated on the line of life.

In these cases, unless under exceptional circumstances, it is not always wise or right to let the subject know our worst fears—viz., that death is likely to occur at the point where the lines of life and other lines break. Tact and consideration are greatly needed, especially in dealing with those whom we know, from the other indications in their hands, to possess highly nervous temperaments. For, however correct a palmist may be, there is always a chance of his making a mistake.

On the other hand, it is not always certain that those who have a long and unbroken line of life will live the longest; in most cases it is true that a long and unbroken line is a sign of good health, prosperity, and longevity, but there must be, as I have already said, confirmatory evidence in the other lines of the hand to make this absolutely sure. Again, many people with a very broken line of life live to be old, especially if they have good lines of fate or health. I have also seen many instances in which the subject has continued, as it were, to live upon the line of fate, from the time when the line of life ceased (see *a, b*, Fig. 3), and in very many hands the subjects live upon their preservative or second line of life (see *a, b, c*, Fig. 4); which lines, it will be observed, must start from (or just above) the line of head.

At the point where the line of life proper ceases, there will in most cases be observed the sign of a severe illness or accident (see square at *b*, Fig. 4). Observe, also, the confirmatory break *d* in the line of health at the same date.

A very great change in the position of the subject in

early life, but one having no reference to his physical health, is shown by the line of life ceasing, as at *a*, Fig. 21, without any indication of an illness or accident, and a fresh line of life starting from the line of head at *b*.

Note also confirmatory break, *c*, on the line of fate at the same age.

This I have seen very clearly instanced in several cases, particularly in that of a man holding a high position, who, fearing a public exposure, quietly resigned his appointment a short time before he would have been asked to do so (had there been any public disclosures), and, going to the other side of the world, started life again under absolutely different auspices and surroundings, ultimately attaining great success.

It must be observed that the subject would enter upon

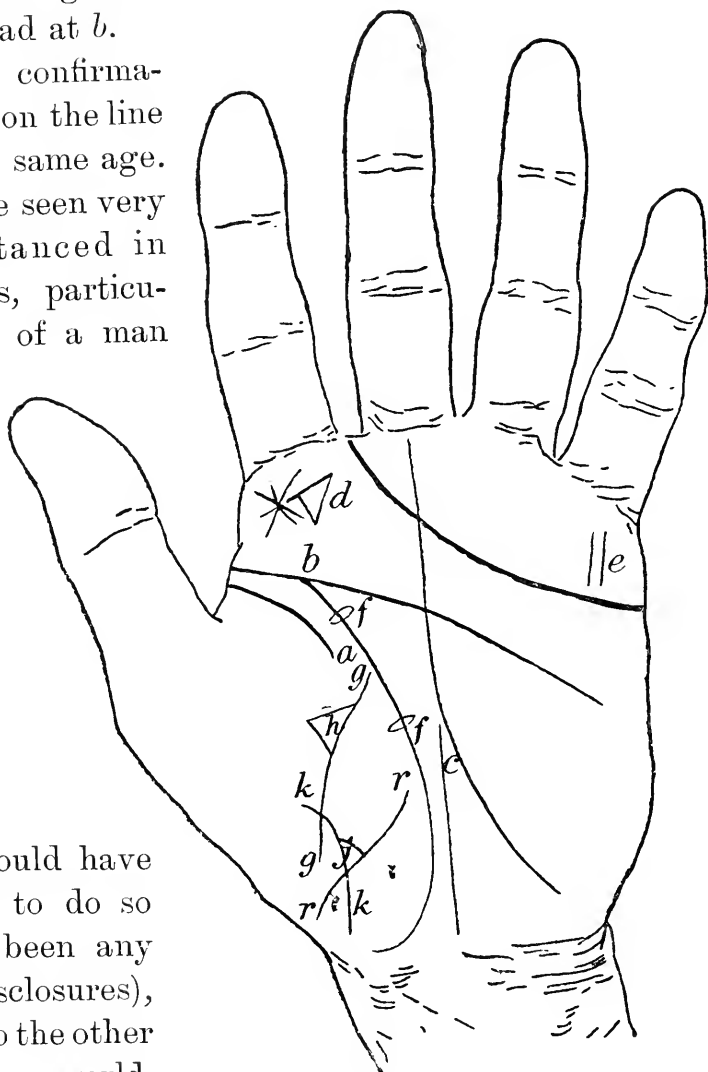


FIG. 21.



the new line of life at the point where the old line of life ceased, and not at the commencement of the second, or preservative line.

There is often a very tiny connecting-link between the two lines of life, as *a*,  
Fig. 6.

There are, of course, many cases in which sudden death from accident or suicide are clearly indicated in the future. For instance, I some years ago read the hand of a young lady who, a few months after I saw her, met with a terrible and instantaneous death by falling from a high window. The reading of her hand gave me a painful half-hour, for I did not know what to say, feeling, after telling her past, which I did correctly, that nothing could save her from some awful fate

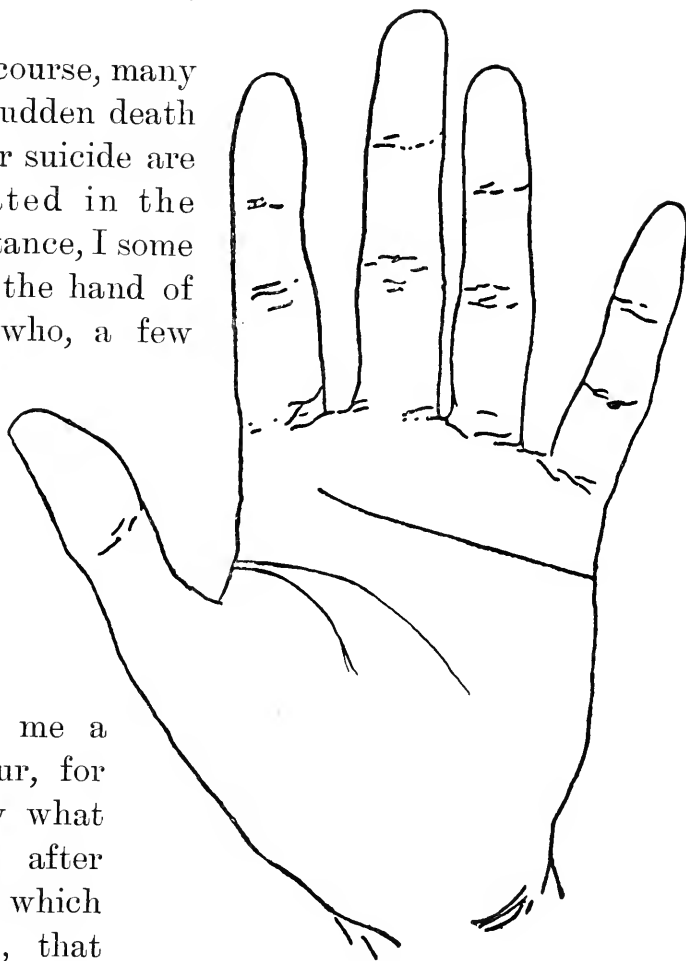


FIG. 22.

in the near future. In this case the line of life absolutely ceased, and there was no more of it whatsoever, after a certain point, in either hand. It was most decidedly proved at the inquest not to have been a case of suicide, but of sudden vertigo of the brain, from which she had been

known to suffer for some time previously, and which undoubtedly caused her to lose her balance when leaning out of the window, and this indication of vertigo can clearly be seen from the shape of the line of head.

I here reproduce a sketch (see Fig. 22) which I drew from memory soon after seeing her hand, because I was so absolutely certain that something terrible must befall her in the immediate future. She herself was very much interested in the subject of palmistry, and often spoke of taking lessons from me, though I am thankful to say she never did so.

Another instance I remember is that of the hand of a young lady, in which the lines were all so extremely faint and indistinct that it was impossible to tell her anything definite. After our interview I heard that she said I was very stupid, for she had fully expected me to tell her that she was likely to become a celebrated authoress, being at the time engaged in writing what several critics said would have been a very clever book. She was killed shortly after I saw her by being thrown out of a dogcart.

It is very difficult to know what to say to subjects under such circumstances as these, which, fortunately, are very rarely met with. For to tell them plainly what one really thought might have a most disastrous effect, as I have endeavoured to show in my preamble, by making the event doubly sure, especially if the subject were an implicit believer in palmistry.

I think, of course, that a warning against doing anything rash, such as leaning out of windows, meddling with firearms, travelling by water at certain dates, etc., should be given, and this may in many cases have a beneficial and perhaps saving effect; but to tell a person that you expect them to come to an untimely end soon, would be a cruel and even a wicked thing to do.

A palmist is sometimes placed in a very difficult position if earnestly requested by clients to tell them, without reservation, how long, in his opinion, they are likely to live.

A lady I knew well asked me this question some years ago, saying that it would make a great difference with regard to her arrangements, respecting the welfare of her young daughter and others, if she could feel certain that she was only likely to live for a short time.

As she was so deeply in earnest, I told her what I really thought—viz., that she was not likely to live more than four years longer. At the same time I said that it was such a very difficult thing to really tell correctly that I hoped she would not—though advising her to make all the preparations that she had decided upon—rely too implicitly upon what I said. Though in very bad health at the time, she got so very much stronger and better during the next three years that I hoped I should prove incorrect, but, as a matter of fact, she died of heart failure ten months after the date I had given her as likely to be the termination of her life.

A curious incident occurred during the first year of my professional life. On one particular morning I warned a gentleman who came to see me that he was likely to meet with a serious accident soon (see squares on lines of life and health, Fig. 27), and that very afternoon, whilst out walking, I actually saw him thrown from his horse and dragged for some distance along the road in so horrible a manner that I fully expected that he must be picked up dead. However, after a very long and serious illness, I heard that he had entirely recovered his health. It will be noticed that the lines of life and health do not break, but pass through the squares, indicating his preservation from death.

I should like here to contradict most emphatically stories

which have been repeated to me, to the effect that I have exclaimed at once, on looking at the hand of a certain man or woman, "I cannot read your hand; you have no future," and that that person has, immediately after leaving my rooms, fallen down dead in the street, or been run over by a motor-car!

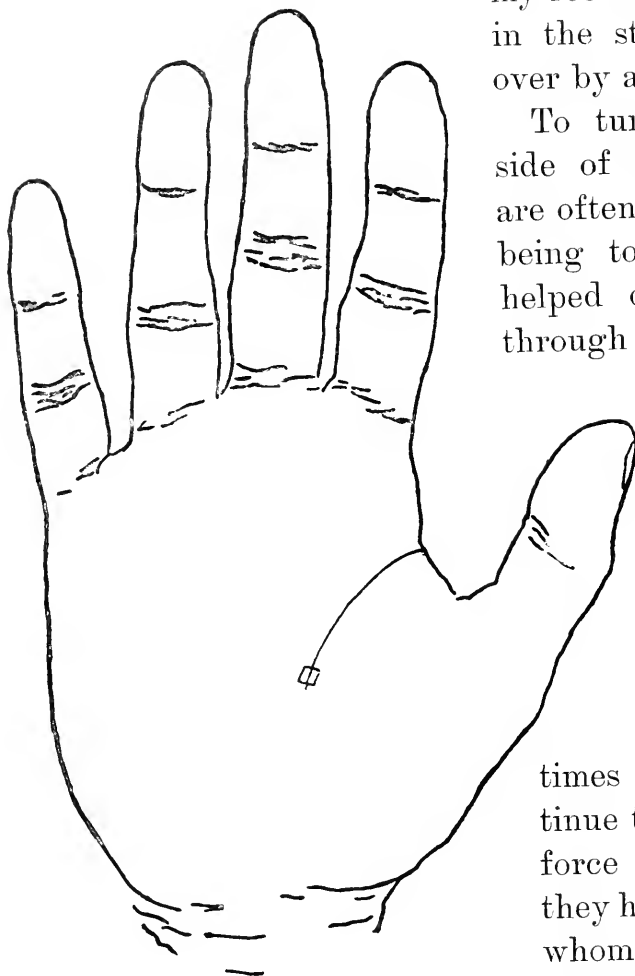


FIG. 23.

To turn to the brighter side of prophecy, palmists are often greatly cheered by being told that they have helped others to bear up through dark and hopeless

years of their lives; and also, I believe, the spirit having so very great influence upon the flesh, that, in cases of illness or accident, people may sometimes be enabled to continue to live through sheer force of will, especially if they have been told by one whom they believe in that the illness or accident will not prove fatal.

I remember telling a man some years ago that he would have a very serious fall from his horse, but one which would not prove fatal. The accident occurred just as I said, and I was afterwards told that the first words he uttered, when he recovered consciousness, were: "Mrs.

Robinson said that I should not die," and neither did he, though his doctors never expected him to live.

Another man told me that, when very seriously ill with pleurisy, camping out with only natives to look after him in the Himalayas, the remembrance of my having told him, years before, that he would live to be very old, had been a great help towards his recovery. I could narrate many instances similar to these.

But it made me very melancholy when reading, as I did, the hands of so many men just before they left England for South Africa to take part in the late Boer War, to feel that, so far as I could see, many of them would never return to England again.

In Fig. 23 I give a drawing of the line of life on the hand of an officer who came to me a day or two before sailing. He was wounded severely during the siege of Ladysmith, recovering, however, only to die a little later of enteric fever. As will be noticed, the line of life ends a short distance beyond the square, which represents his preservation from death during the siege.

On the other hand, I was very much pleased by hearing that a lady in a prominent position, who had six sons fighting in South Africa, had said that she was quite happy about them, as I had assured her that they would all certainly return quite safe and sound from the war, which they did.

The following story will also be of interest—that of a professional man of renown, whose life, up to the time of our interview, when he was about forty-five years of age, had been full of adventures and noteworthy events. He was a man who, though very successful both professionally and socially, had undergone, perhaps, more worry and anxiety in his life than falls to the lot of most people. He came to see me when in perfect health, and on the eve of

a voyage round the world, which I foretold, after having read his past correctly, with its many worries and anxieties, as well as its great successes. He had a long and beautifully marked line of life in both hands, and his other lines were also good; but the curious thing was that, after the indication of the voyage, which was immediately to follow, there was not a single event, good, bad, or indifferent, marked upon his lines of life. I said to him: "I cannot make this out; from your lines of life I should say that you would live to be very old and have excellent health, but as far as I can see, you will never have another trouble again as long as you live." There was simply nothing more to tell him. A few months

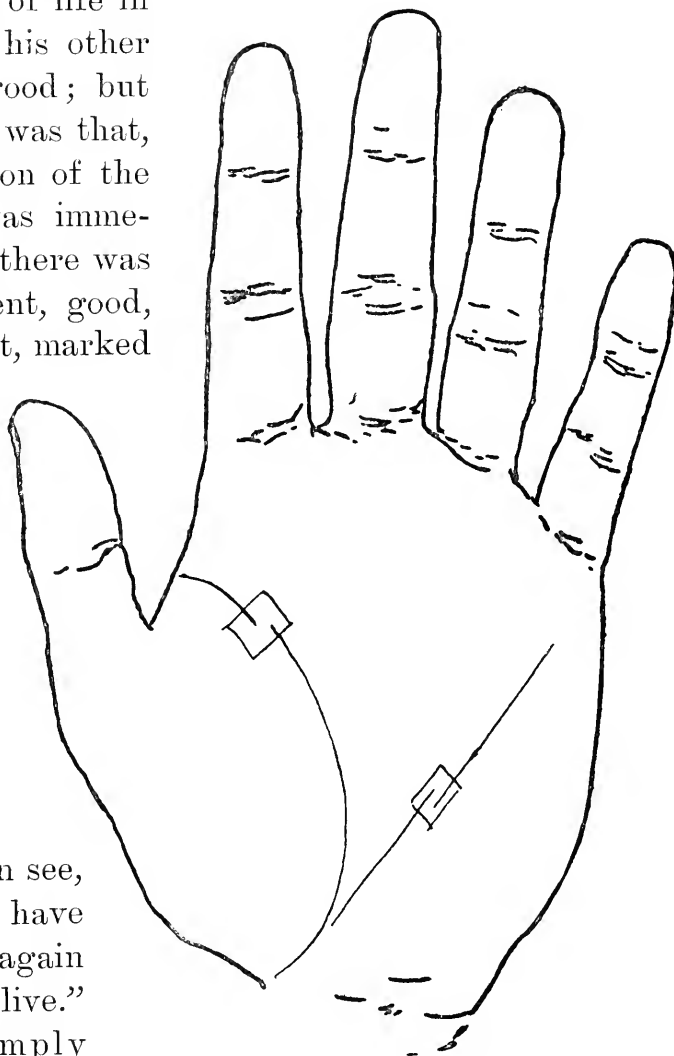


FIG. 24.

afterwards I met a lady, an intimate friend of his, and her first words to me were: "Have you heard about ——? He told us what you said to him as to his never having any more trouble, and it came absolutely true, for he had

a charming voyage to the other side of the world, and then died there quite suddenly."

Quite recently I was shocked to see, on the hands of a man client, the indications of a terrible accident, though at the same time I had great hopes that it would not be a fatal one, as the line of life in both hands continued round the mount of Venus after the break (see Fig. 24).

The only thing which troubled me was that his future looked so abnormally happy and free from care, and I am inclined to be almost as distrustful of *too* fortunate lines in the future as I am of a perfectly clear line of life. For, like the Psalmist, the palmist also learns to realize that man is born to trouble as the sparks fly upwards.

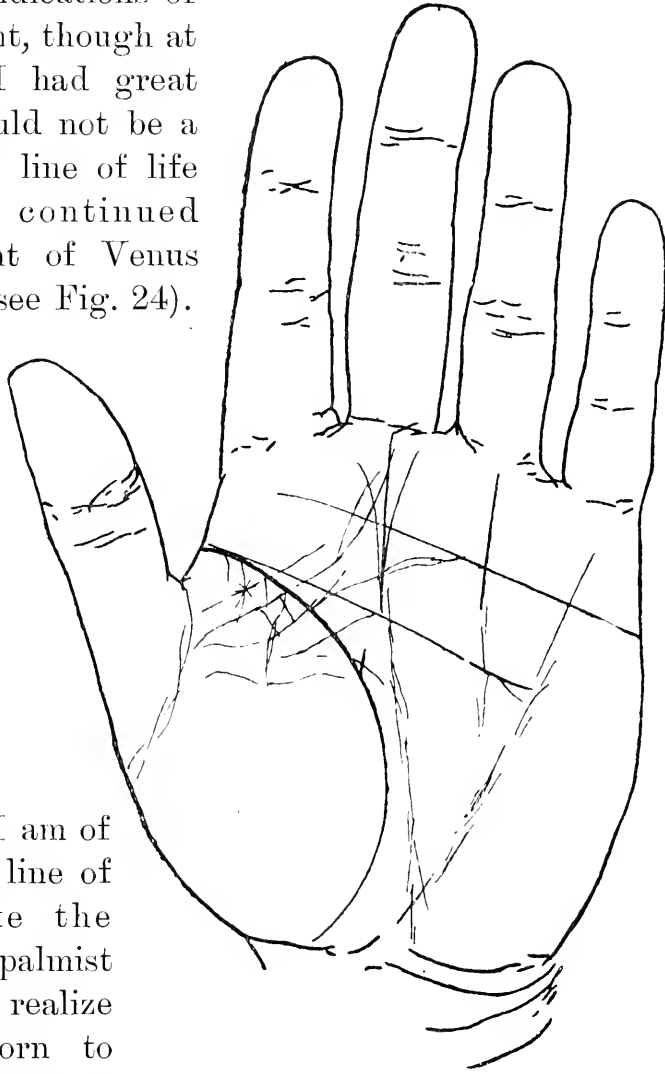


FIG. 25.

I was further disquieted by his saying to me: "Oh, Mrs. Robinson, do you know that you have told friends of mine lately that I was going out of their lives for good very soon? What am I going to do?" I regret to say that

only a few months afterwards he died from the results of a very terrible motor accident.

I had been so much impressed by his hand that I made the drawing, now given, of it (Fig. 24) as soon as he left me.

Another somewhat similar case is that of a well-known man, who had been singularly unfortunate up to the time at which he consulted me. Just ahead there appeared to be great changes in all his lines, giving the indications that almost unparalleled success awaited him in the future, though in every case the lines all seemed to cease and then begin again before the good luck came (see Fig. 25). He also, a short time after I saw him, met with a violent death by falling down a flight of stairs.

I have been greatly criticized in the past for having told a celebrated author and playwright, a year or two before he underwent great public humiliation, which was not long afterwards followed by his death, that he had wonderful lines of fame and celebrity in his future. Now, nearly fifteen years later, his books are widely read, his plays are constantly being re-staged, and many of his sayings are household words, and are likely to remain so. The impression of the original hand is given in Plate No. VIII., at the end of the book. It is, as may be readily imagined, extremely difficult, when reading the hand of a well-born man holding a good position, or of a great celebrity, to imagine that the square seen upon the mount of Venus (see Fig. 233) could possibly be indicative of imprisonment. One would be very much more inclined to put any other construction upon this sign—preferably (in one's own mind) confinement in a lunatic asylum.

I have constantly seen hands having long and well-marked lines of life, where the only possible indication of the death, which befell the subject within a year or so after our interview, was either a slightly blurred aspect or a very minute



break in the line of life at that period, accompanied by a corresponding break in the line of fate; and on the hand of a client of mine—who afterwards, I regret to say, committed suicide—the only indication of death was a large star placed exactly on her line of life (as at *a*, in Fig. 26).

I have, unfortunately, read the hands of many people who have afterwards committed suicide, and I may say that in several of these cases I feel sure that it was not intended from their lines of life that they should come to such an untimely end; but, from brain and health indications in other parts of the hand, it would appear that these subjects took their own lives upon the impulse of the moment, without premeditation, when so weighed down by care

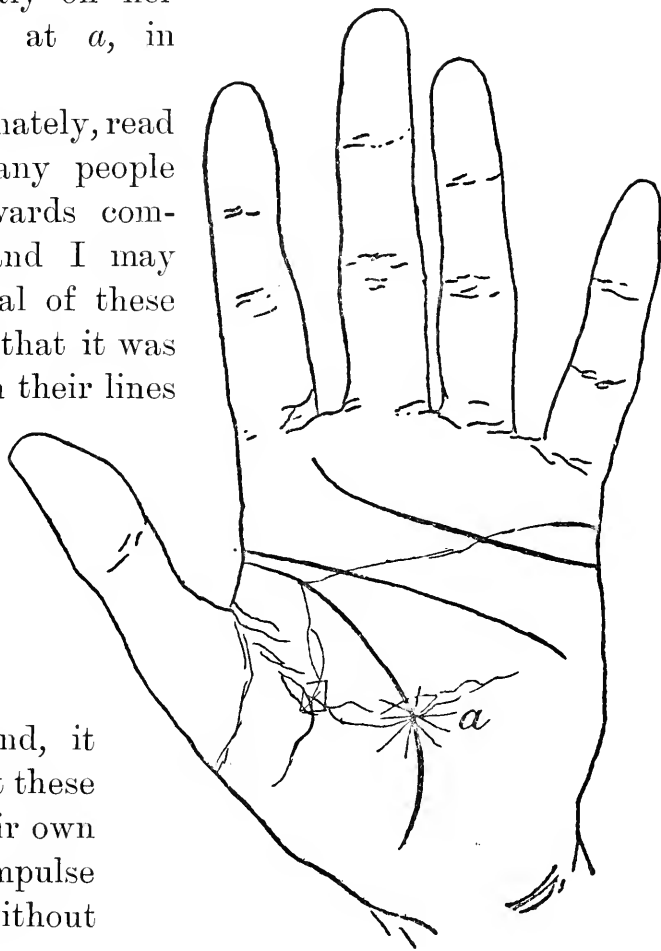


FIG. 26.

and worry as to find life unendurable—and this, I am positive, was the case of the client I have just mentioned.

There is an old superstition which says that we were all appointed to live for so many years upon the earth, and therefore the spirits of those who have taken their own lives must be earth-bound until the expiration of the

years originally assigned to them as the limit of their lives.

I have watched the line of life, under the influence of bad health, gradually almost disappear at a certain point in the future, and have felt practically certain that death must eventually occur at that particular date. I have also seen hands with very short lines of life, which I have watched year after year, gradually growing longer. In many of these latter cases, however, I have been able to see, with the help of a strong magnifying-glass, a faint line, indicating that such development would be very likely to take place.

The following is an amusing instance showing how much discretion is needed when telling the future to people of a certain type :

I once told an old gentleman of seventy that he would live to be at least ninety. A few days afterwards his daughter came to me in great distress to tell me that her

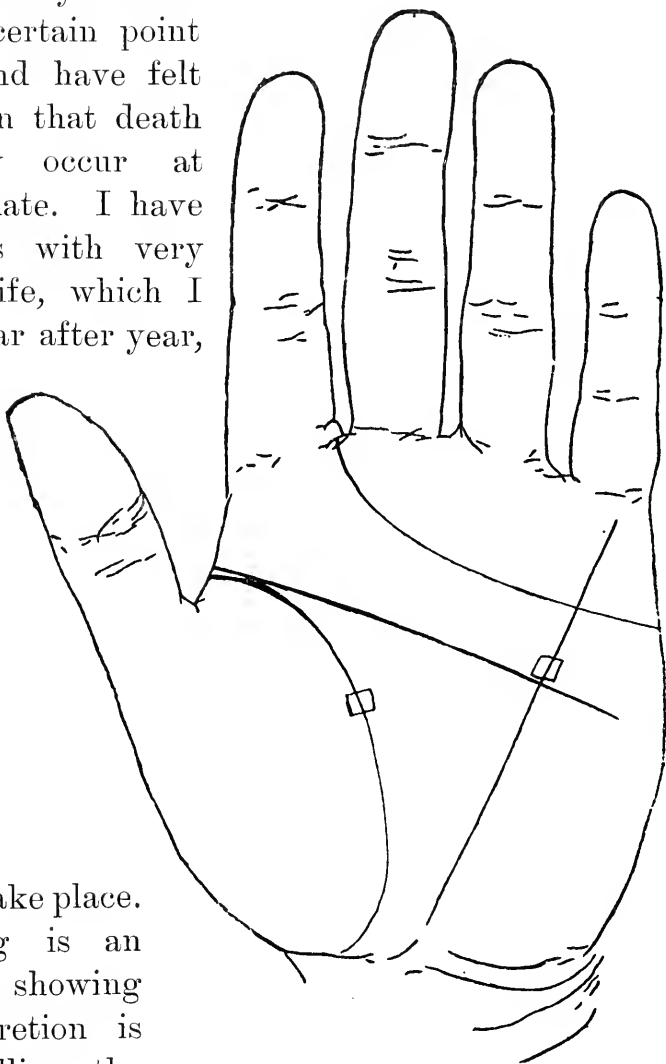


FIG. 27.

father, who had been undergoing a strict dieting course by the doctor's orders, was now eating all the most unwholesome foods that he could procure, for, said he, "What can it matter what I eat? Mrs. Robinson told me that I should live to be ninety."

In many hands, especially those of women, breaks are found in the line of life between the ages, roughly speaking, of fifty and sixty (see Fig. 8), but this need not occasion much anxiety. That part of the hand is so often a junction for many other lines, that breaks cannot there have the same significance that they would have if they occurred higher up on the line of life, and great care must be taken not to confuse the different lines which are found there.

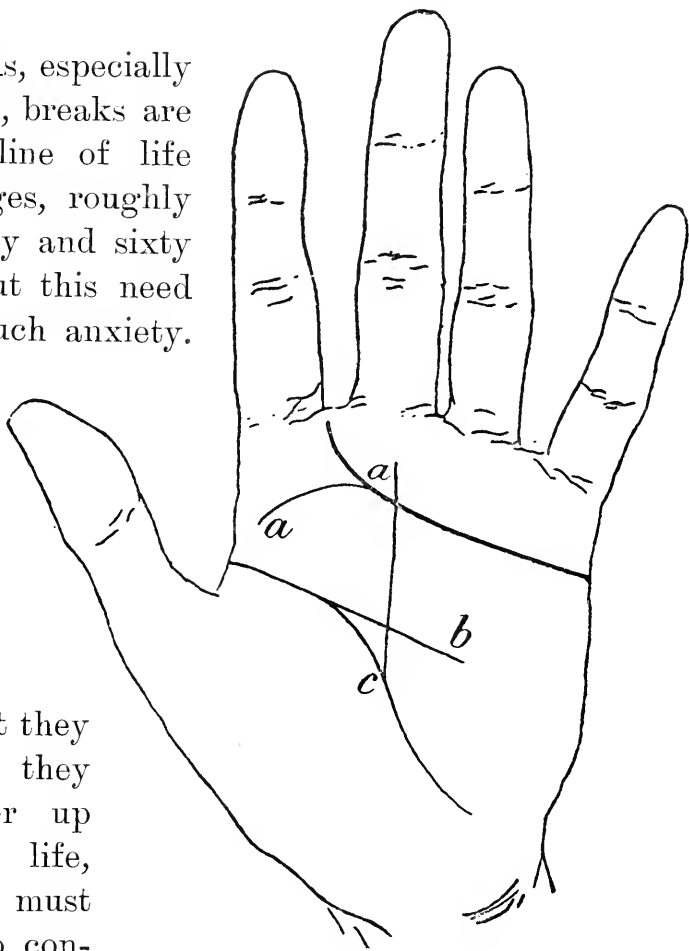


FIG. 28.

It is considered a bad sign when the line of life, instead of surrounding the mount of Venus, slopes off and ends on or near the mount of the Moon (see Fig. 28). If this is definitely the case in both hands, it is, of course, a very unfortunate omen, betokening great misfortune, and often

mental disturbance, towards the close of life; but the student must be very certain that it is the line of life itself which ends in this manner, and not a vitality line, or voyage line, or one of the many other lines which I shall have occasion to mention later

on.

When the line of life is broken (as at *e*, Fig. 29) in one hand, and not in the other, it is a sign of severe illness at that particular date, and the same would be the case if there are breaks in

both hands, with a square of preservation over one break only (see *b*, Fig. 30). But in this latter case the ill-

ness will be very much more severe; and the lines of fate and health must be very good if the subject is to recover completely.

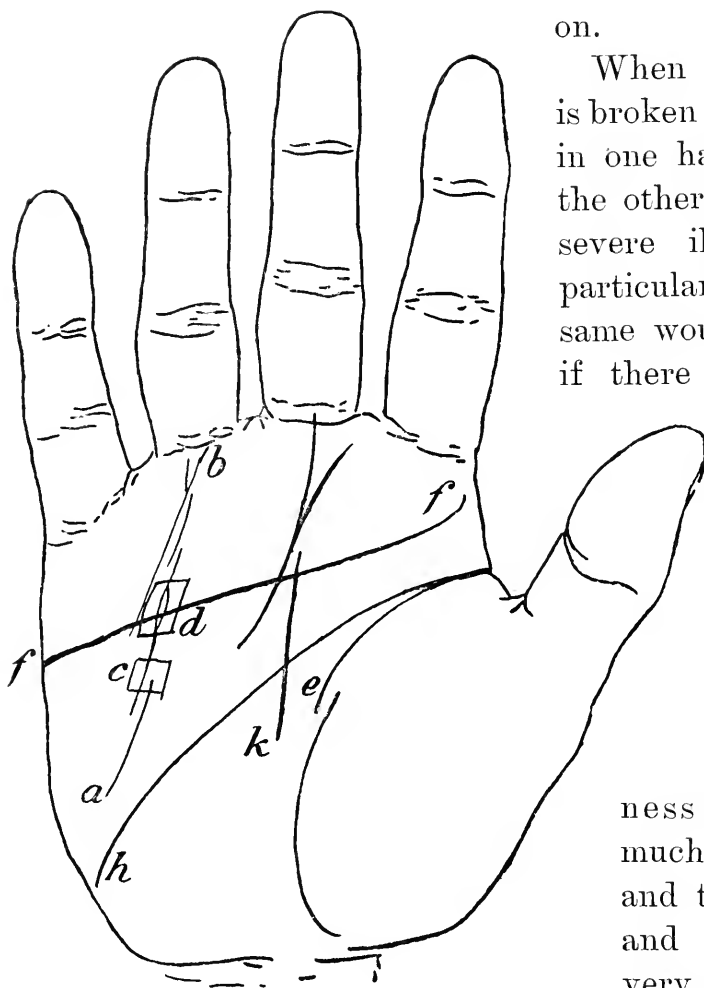


FIG. 29.

A sign of vitality in the hand of an otherwise delicate subject is shown by branches from the line of life stretching out and reaching on to either the line of fate or the preservative line of life. An instance of the latter is given in

Fig. 31. I foretold a terrible illness to the original of this hand—a well-known actress—which she afterwards passed through, and from which she recovered as by a miracle, owing entirely to her strong vitality. As will be seen, the

original line of life breaks as it reaches the square at *d*, and is only joined to the preservative line of life, *ef*, by this square of preservation.

In the same way, I have seen lines of vitality connecting the original line of life with the line of fate, on which the subject afterwards continued to live (see *aa*, Fig. 32).

So much do

I believe in the life-giving attributes of the vitality lines, that I consider that a person with a broken line of life, accompanied by good vitality lines, stands a

greater chance of living to be old, though probably not without serious illnesses, than a subject who has merely an unbroken line of life unaccompanied by vitality lines.

The former reminds me of a tree growing from widely-

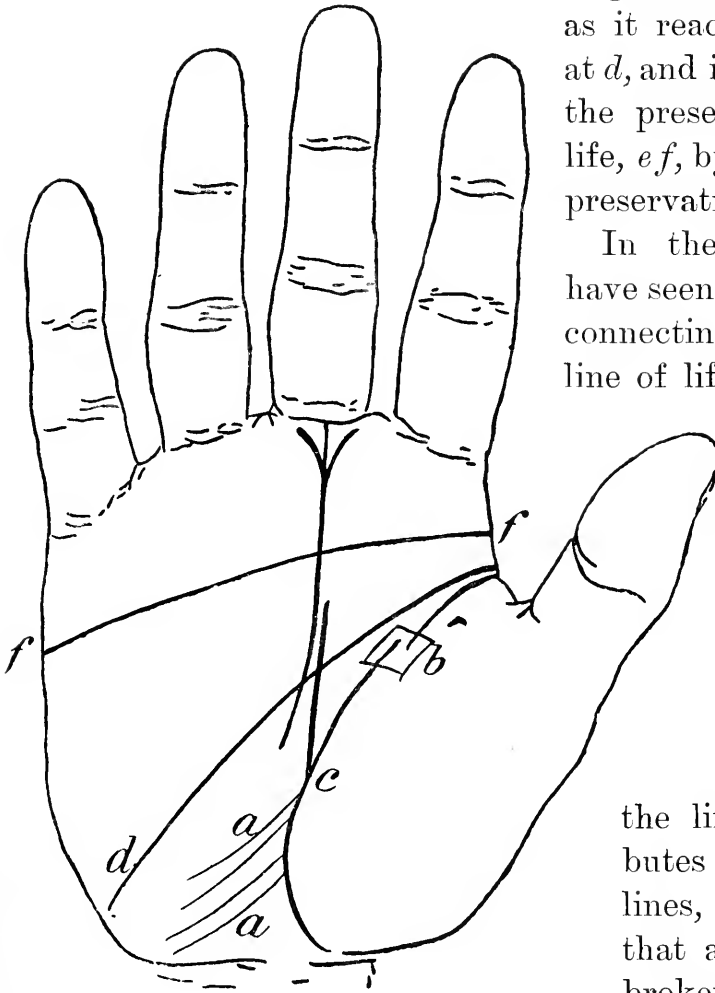


FIG. 30.

spreading roots, and the latter of a tree which, though strong and vigorous in itself, has roots so short that it is liable, if it grows to any height, to be uprooted by a hurricane or severe gale of wind.

Another great sign of vitality is shown when there are branch lines from the line of life extending towards the mount of the Moon, as at *a a* (Fig. 30); and when the line of life is double, as at *k k* (Fig. 51), it is also a sign of great vitality in old age.

A reliable sign of sudden death is given by the line of life ending with a star, as at *a* (Fig. 33), and it is also a bad sign for the line of life to end with a tassel (as in Fig. 34), as this shows a great want of vitality in the subject's last years.

The line of life proper, ending in an island, as at *g g* (Fig. 35), is a sign of a tendency to hysteria in the subject, and especially so if there be a preservative line of life, as in this case.

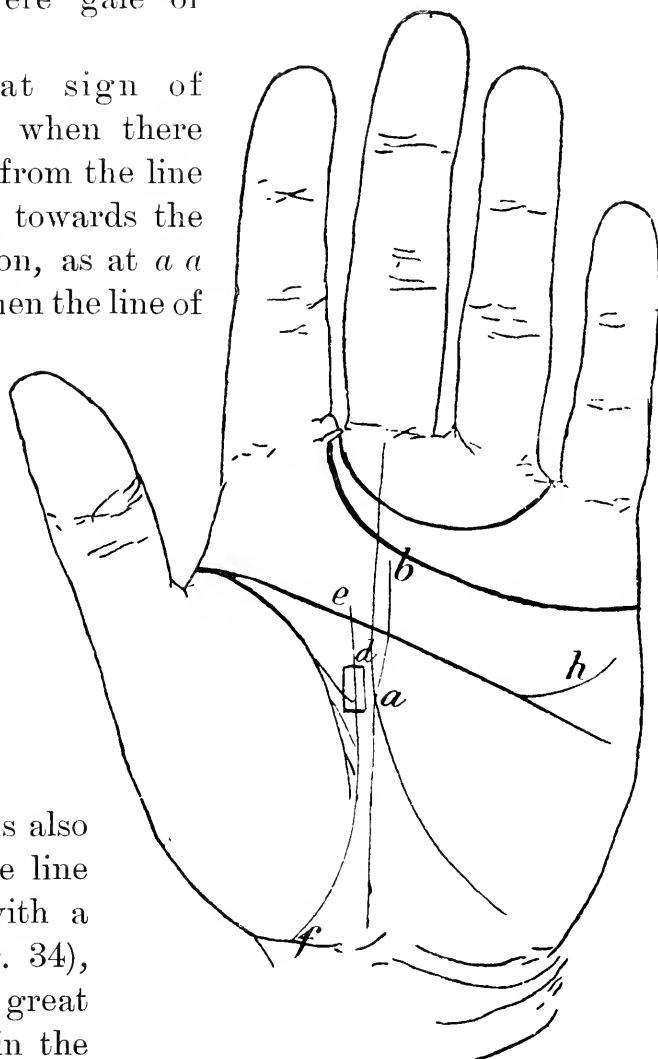


FIG. 31.

## CHAPTER V

### THE LINE OF HEART

To read the line of heart correctly, we must take into consideration two things: firstly, that this line gives an indication of some of the most important points with regard to the character of the subject; and, secondly, that we shall be able to determine many things concerning his circumstances of life and health by a careful study of the lines which meet and cross this line from other parts of the hand, particularly those which come from the mount of Venus.

In determining the character of the subject, we must first consider whether the heart-line indicates reserve or unreserve, and also if this characteristic is carried out in both hands, or if one hand contradicts the other.

I have given illustrations of lines of heart, indicating reserve, in Figs. 3, 4, and 7. This line will either rise between the fingers of Jupiter and Saturn, and slope downwards and then curve (see *b b*, Fig. 3), this indicating the finest character of the three; or it will start on the palm, between the mounts of Jupiter and Saturn, and go straight on towards the percussion, as at *c c* (Fig. 7); or, in the third instance, it will rise below the mount of Saturn, as at *h h* (Fig. 4), this last giving a very sinister aspect to the character, as the subject will not only be very reserved, but his nature will also partake of all the distrustful and

morbid characteristics of this mount. If one of these significations is found upon the left hand only, and the heart-line in the right hand shows unreserve (see *f f*, Figs. 29, 30), it will be a proof that the subject either has lost, or will, through the habits and circumstances of life, lose, much of his natural reserve or cynicism, as the case may be. If, on the contrary, the left hand shows unreserve, and the right hand reserve, it will go far towards proving that the habits and circumstances of life have had the effect of making the subject less frank, free, and open, than he was by nature intended to be.

Similar comparisons, of course, can be made with regard to all the other main lines in the right and left hands, and no judgment can ever be formed by a study of the lines of one hand to the exclusion of those in the other, as a just estimate must be taken of the two hands as a whole before arriving at a definite conclusion. I was particularly struck

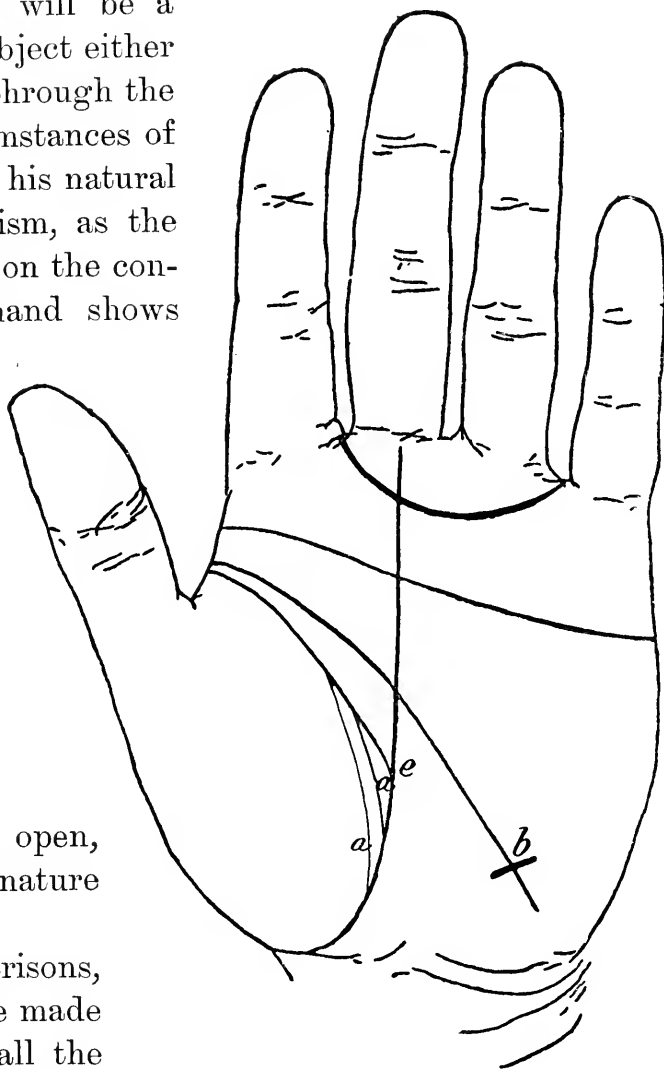


FIG. 32.



by an instance of this when reading the hands of a client not long ago. His left hand was one to make a palmist's heart rejoice—an almost perfect type of the lucky hand, good line of life, splendid lines of fate, fortune, and fame. In the right hand all these lines were broken and crossed, the interpretation being that, when at the zenith of his success, he had a terrible illness, which obliged him to abandon his career, and left him a semi-invalid for the remainder of his life.

Unreserve is shown by the line of heart commencing on the mount of Jupiter (see *ff*, Fig. 29), or, in cases of great unreserve, even on the side of the mount, starting almost with, and parallel to, the commencement of the line of life (see *ff*, Fig. 30).

When a line of heart, which starts between the fingers of Jupiter and Saturn, has a large branch extending on to or over the mount of Jupiter (see *a a*, Fig. 28), it is a sign that the subject is naturally

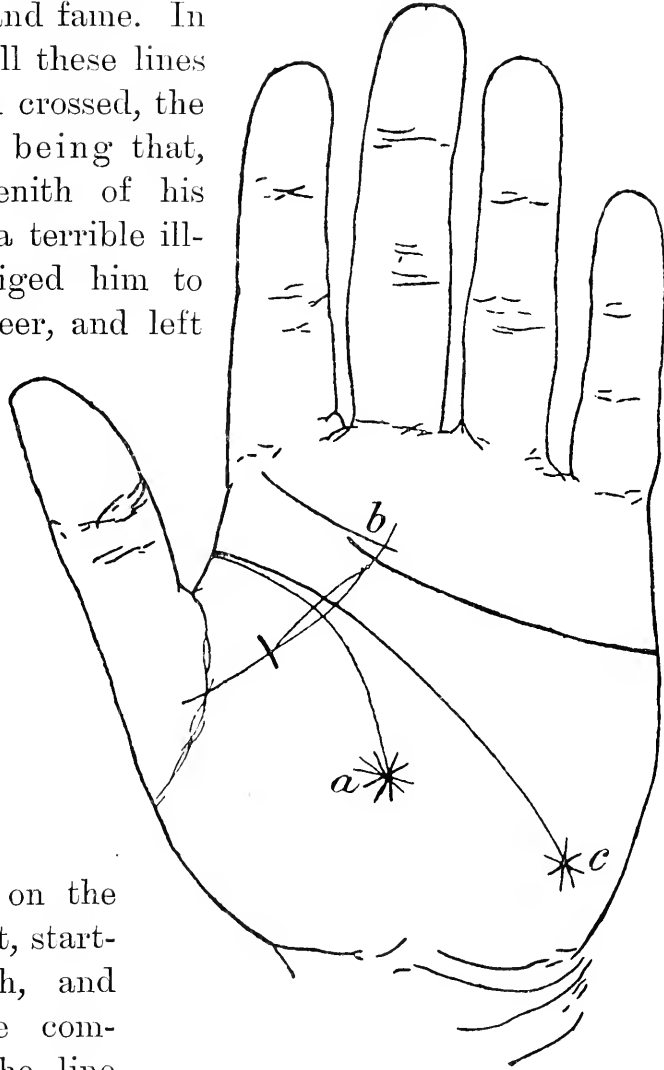


FIG. 33.

reserved, but that he may, when greatly excited, or when under the dominating influence of a stronger character, or when with those for whom he has a great admiration and reverence, on occasion fling reserve to the winds, and say so much more than he intended, that what would appear to him to have been an indiscretion in revealing so much of his inner nature will be a source of constant regret and remorse to him afterwards.

These subjects will of necessity suffer greatly during their lives, as they will be prone to exaggerate all disasters and dangers, both mental and physical, and belong to the order of people who suffer untold agonies by dying a thousand deaths in fearing one. They are likely, particularly if the branch-

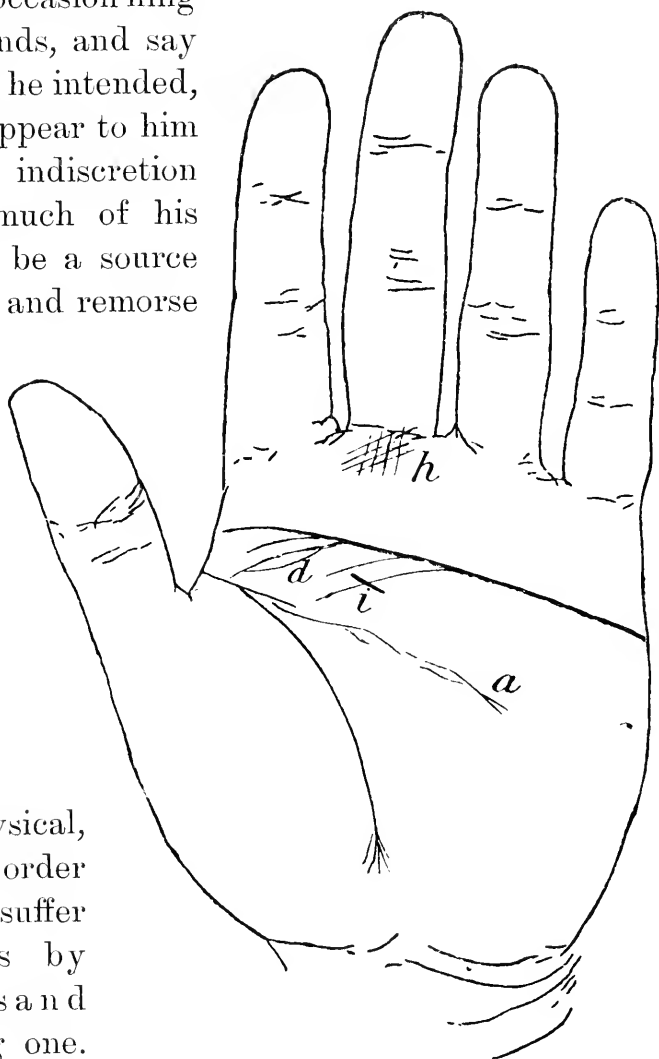


FIG. 34.

line from the heart curves and touches the line of life (see *b b*, Fig. 36), to be very unhappy in their married lives, as they will expect too much from others because they are themselves ready and willing to give so much.

When a subject has an unreserved and islanded heart-line in both hands (see Fig. 2), especially if it be accompanied by a broken girdle of Venus, as at *a a*, it is infallibly a sign that he will have to suffer much through life, because he will be too unreserved and impetuous with regard to his love affairs to select either wisely or well the objects of his affection. People with such lines often ruin their life's happiness through impulsive and blindly passionate attachments, which constantly do not survive more than a few months. Loving and lovable, and always ready to sacrifice themselves, they expect to find in those upon whom they bestow their love similar feelings to their own, and nearly always discover when too late their mistake.

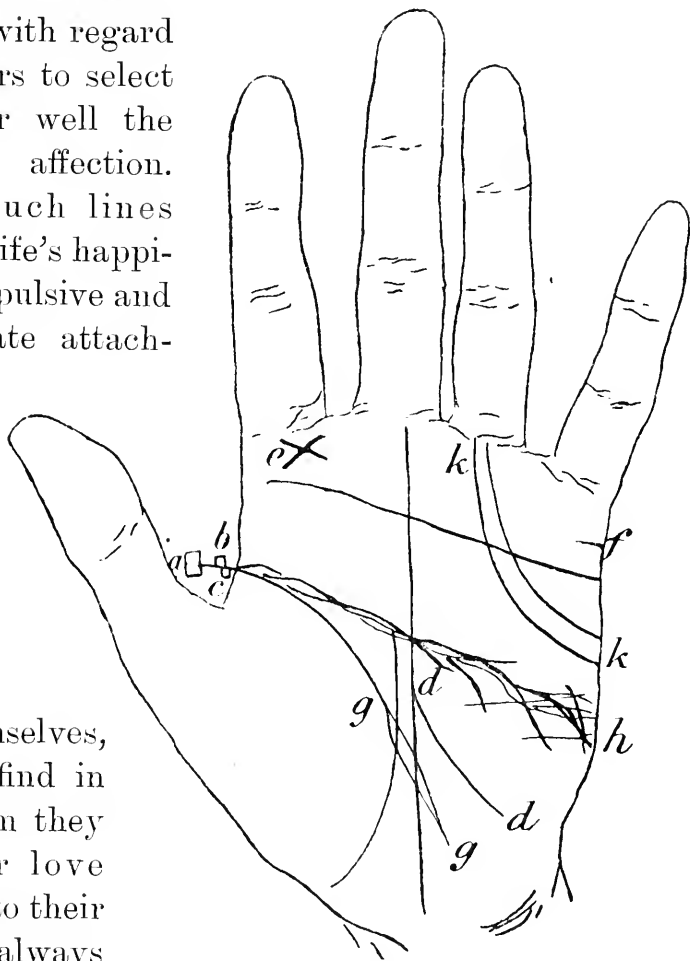


FIG. 35.

These lines are often to be found in the hands of those women who have given up home and position for the sake of a grand passion. When the life is a fortunate one, and the subject marries young for love, these are the women who develop into true and noble wives and ideal mothers ;

but, on the other hand, if they find their marriage a mistake, they will cast prudence to the winds, and seek the love, which they cannot live without, elsewhere. Of course, if these lines are accompanied by a very large mount of Venus and other bad signs, the love will be all passion and sensuality, and the subject will sacrifice others rather than, or as well as, himself, for his own pleasure and gratification.

If, on the other hand, a subject with the same unreserved heart-line has a clearly cut and uncrossed girdle of Venus (see *h h*, Fig. 6), he will possess much selfish sensuality. Men of this type are to be avoided, as their great

delight is to make love to every woman they meet, and they are incapable of being constant to one. The women of this type are born coquettes, and, unless there are other redeeming qualities in the hand, do not make good wives.

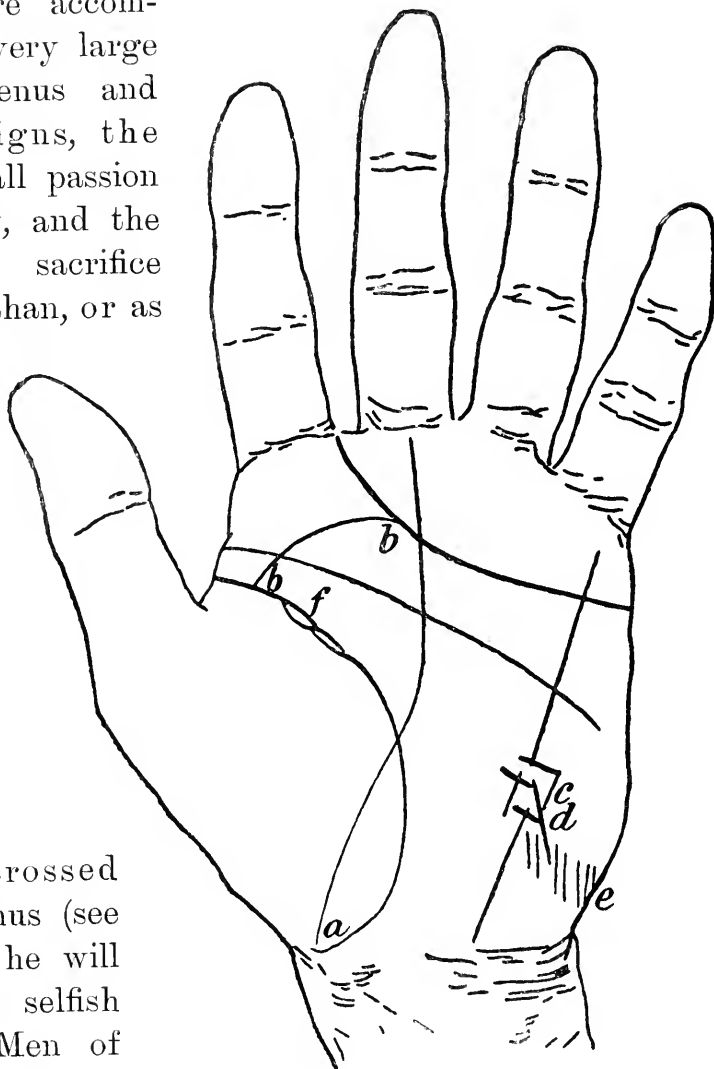


FIG. 36.

Of course, the reserved heart-line should also be read in conjunction with the girdle of Venus in the same manner.

For instance, those with a reserved heart-line and a broken girdle of Venus, as in Fig. 8, do not love easily, and when disappointed cannot readily console themselves with another affection.

Subjects with the reserved heart-line and an unbroken girdle of Venus (see Fig. 31), as compared with those with the unreserved heart-line and a similar girdle of Venus (see Fig. 32), are far less fickle, because more cold-hearted, though equally sensual, and, in many cases, make devoted, if terribly exacting, husbands or wives.

The real difference between the broken and unbroken girdle of Venus being that the latter are sensual and cold-hearted, and the former sensual and affectionate (see Chapter X.). All these types are, of course, found combined with, and modified by, many other signs.

A break in the line of heart will always indicate some great heart trouble, and we may decide the age at which this will occur by tracing the line of communication from the line of life to the line of heart (see *b*, Fig. 33).

Branches from the line of heart are supposed to indicate strong influences (see Fig. 34), and when these branches are crossed, as at *i*, it is said that the influences have either died or deserted the subject. But the method I pursue of discovering friends and influences is almost entirely connected with the mount of Venus, and it is only when taken in conjunction with the lines on this mount that I have found the branches from the heart-line to indicate affections correctly. In these cases I have also found that, when the influence was a bad one, and especially when of the same sex as the subject, the branch-line would be islanded (see *d*, Fig. 34).

The most jealous temperaments have the lines of heart deeply marked, and extending in some cases very far round the mount of Mercury at the percussion.

It is, as a rule, a sign that the subject possesses a great deal of general talent, if he has a large space between the roots of the fingers and the line of heart (see Fig. 29).

People of this type can generally carry out well whatever they really determine to undertake, but they are often found to be lacking in perseverance, unless they possess, in addition, a large thumb, as well as the long second phalange of the little finger.

## CHAPTER VI

### THE LINE OF HEAD

WE will now consider the line of head.

It is generally supposed to be a sign of self-confidence for the line of head to start and continue separated from the line of life by a large division (see *ff*, Fig. 3), instead of being joined to it at the commencement, as in many cases it is for a shorter or longer distance (see *a*, *b*, Fig. 7). But these signs must not be taken as quite conclusive.

It is very often a sign of intense sensitiveness for the lines of life and head to be joined together; but if there is a well-developed mount of Mars and a large thumb, you will constantly find the subject anything but wanting in self-confidence, though it is never of the aggressive and bombastic kind. Such types make by far the best soldiers and leaders of men (especially if they have also short, smooth fingers), for, though usually forming their own opinions independently, they seldom care to act without duly consulting others; and their extreme sensitiveness enables them to govern with both tact and judgment.

I have found these lines joined together in the hands of many well-known actors and actresses, and other public men and women, who have confessed to me that, though considered to be perfectly free from and devoid of nervousness, they have never, however frequent their public appearances, been once emancipated from that stage fright which is supposed to be the curse of the novice only.

Of course, if the lines of head and life are very much separated, and the mount of Mars is very large, there will be great self-confidence, and often intolerance of the opinions and feelings of others, especially if the third phalange of the Apollo finger be long and thick. A subject with this type of hand (see Fig. 4) will almost always be conceited.

A very sensitive hand, wanting in self-confidence, and with very little self-possession, is shown in Fig. 2. In this hand it will be noticed that the head-line is joined to the line of life at *b*, and is sloping and islanded, *c c*, showing want of self-confidence and sensitiveness. If the third phalange of the Apollo finger is small, and the mount of Mars almost entirely wanting, it will indicate that the subject has a very small amount of self-possession, and is easily cowed.

Again, though there be a large division between the lines of head and life, if the head-line is islanded and sloping, you will find that the subject is wanting in self-confidence. But in this case, if the mount of Mars be large, he will be himself well aware of this failing, and, in consequence, always on the alert to prevent others from noticing that he lacks this quality.

These, therefore, are the subjects who constantly obtain the reputation of being excessively conceited, when they are really very much the reverse, their brusqueness of manner being only a cloak to hide their sensitiveness.

A line of head which goes straight across the hand (see *k k*, Fig. 6) shows sound judgment and good reasoning power, combined with business capacity and a talent for organization.

These subjects often lack imagination, which is given by a downward tendency of the line of the head (see *a*, Fig. 8), and a large mount of the Moon. A too vivid imagination



is shown by a sloping line of head extending on to the mount of the Moon (see *h*, Fig. 29), and this, when terminating in a star (see *c*, Fig. 33), is said to indicate a tendency to madness. But the student must be quite certain that the star is really attached to the line of head, for if it stands alone on the mount of the Moon, or attached to some other line, it would have quite a different signification.

He must also bear in mind that most subjects who have conic or pointed finger-tips have also sloping head-lines, and that these individuals are no more inclined to be insane than

are the square-tipped and spatulate types with straight head-lines. A clever head-line, which also shows imagination, is straight, with a downward slant (see Fig. 31); and if there is a branch inclining to

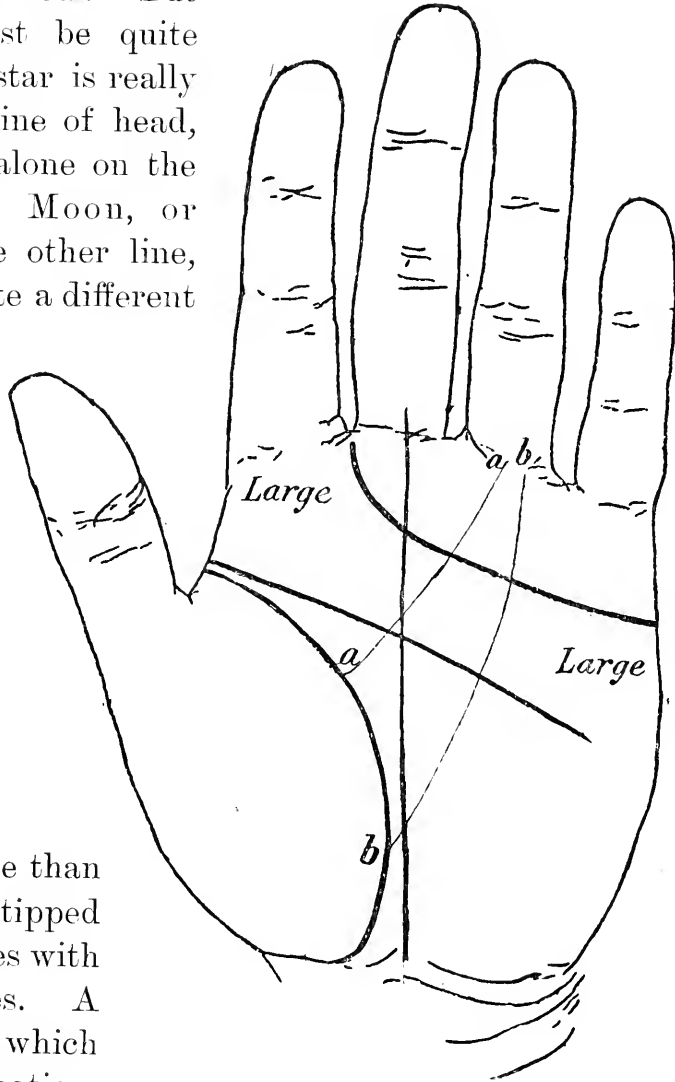


FIG. 37.

mencement, and end on the mount of the Moon (as at *d*, Fig. 30). These lines, taken in conjunction with other good signs, may be only indicative of weak judgment and lack of sufficient force of character, which deficiency would,

to a great extent, be counteracted by a well-shaped hand; but if they are accompanied by a weak will, and a large mount of Mercury, the hand will almost infallibly show a great tendency to untruthfulness and deceit. This

will be made doubly sure if there is a bar at the end of the line of head, forming a cross on the mount of the Moon (as at *b*, Fig. 32).

A short line of head must always mean lack of brain-power (see *b*, Fig. 28).

Islands on the line of head more often show extreme sensitiveness,

almost amounting to a disease, than anything else; and a head-line which terminates in a succession of diamond-shaped islands (see *h*, Fig. 35), sometimes extending quite on to the percussion, indicates a character very much given to extremes. In other cases, an island on the head-line,

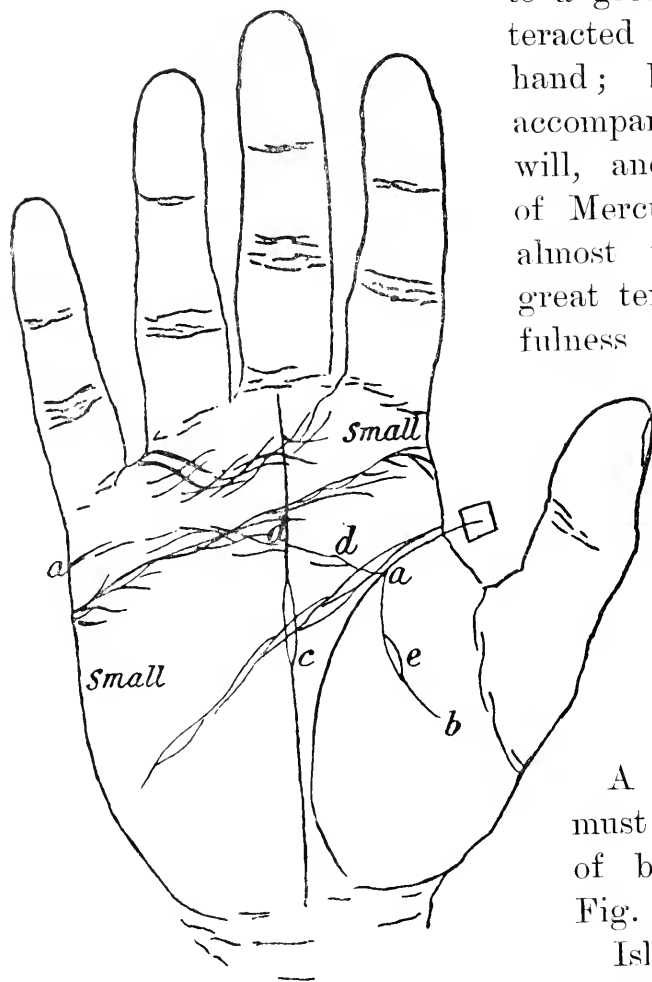


FIG. 38.

corroborated by the lines of life and health, may mean illnesses connected with the brain.

Broken and wavering head-lines (as at *a*, Fig. 34) mean merely an excessively bad memory, and do not of necessity indicate accidents to the head, unless there are corroborative signs on both the lines of life and health. This must not be confused with cases in which people may suffer from temporary loss of memory owing to weakness and ill-health, which causes anæmia of the brain—literally, insufficient flow of blood through the brain.

One of the surest indications of either broadness or narrowness of mind is shown by the comparative width of the space between the head and heart lines.

If the lines are close together, the subject will often be rather limited in his ideas, and inclined to be prejudiced (see Fig. 36); but if they are far apart (see Fig. 31), he will be liberal and large in all his views of life.

Of course, there are extremes in both cases. An exces-

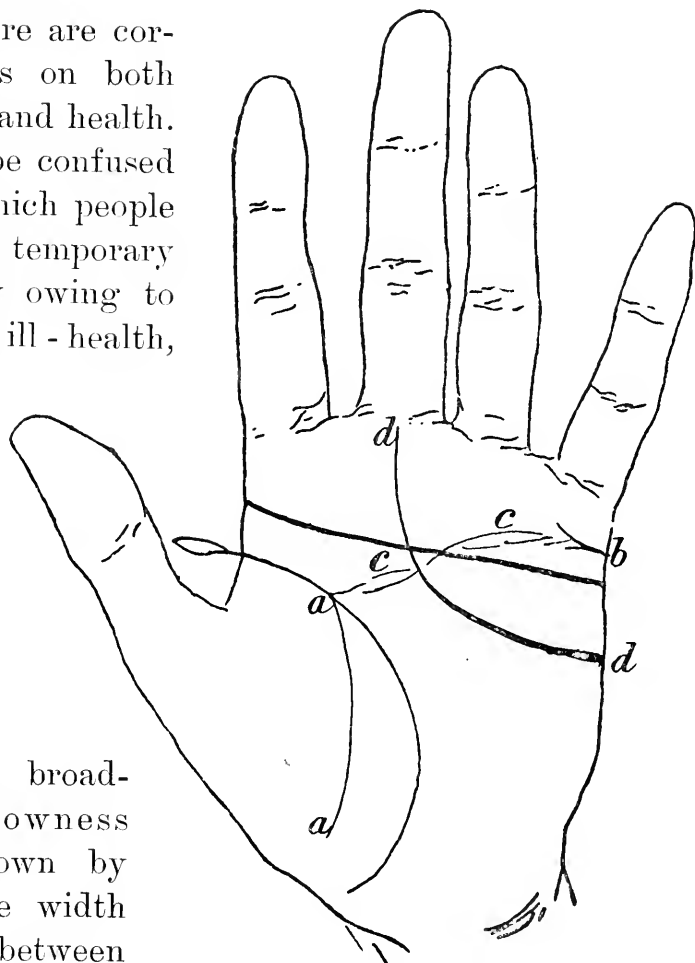


FIG. 39.

sively narrow space between the head and heart lines, unless it is an indication of asthma, will show a very puerile and mean nature, though the student should make sure that it is accompanied by the type of a mean and grasping hand; and, again, an excessively large space takes from the subject (if it occurs in both hands) the power of clear judgment between right and wrong.

A fine type of hand, but one showing a nature with very little toleration for the faults and weaknesses of others, is given in Fig. 37.

The line of head separated from the line of life is well marked, and lies straight across the hand. The line of heart, commencing between Jupiter and Saturn at a sufficient distance from the line of head, redeems

the subject from any suspicion of narrow-mindedness or meanness; and a well-developed mount of Jupiter and Mars, combined with the division between the lines of life and head, indicate self-possession and self-confidence, without degenerating into conceit or pride.

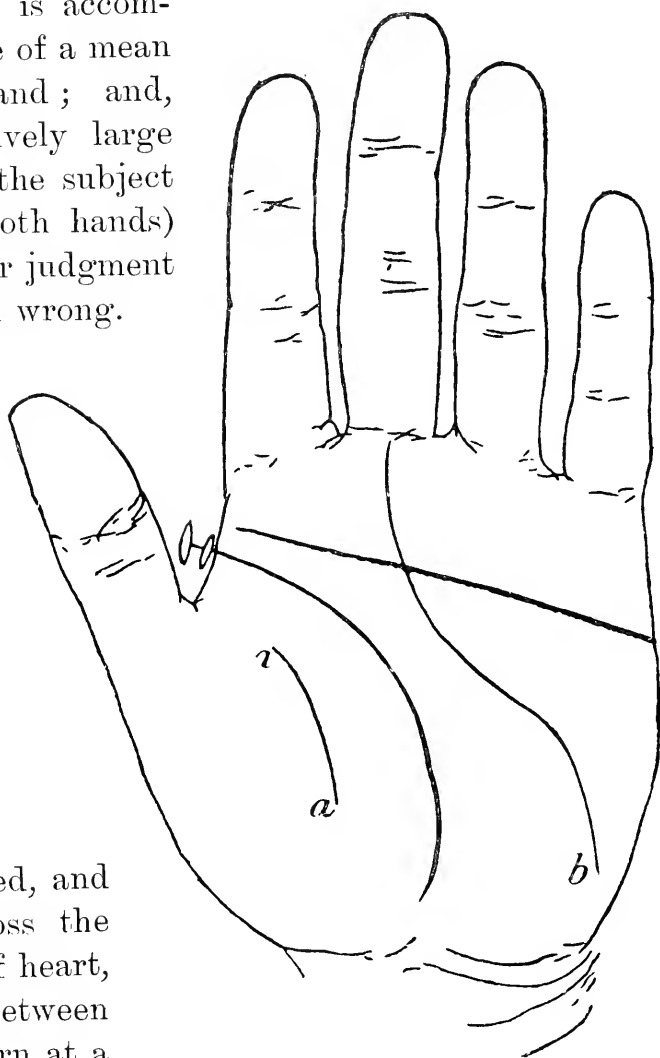


FIG. 40.

The subject is self-contained, true and just and upright in all his dealings, and able to see both sides of a question, though he possesses but little imagination, tact, and sensitiveness. This man ideally embodies Wordsworth's lines:

"A primrose by the river's brim  
A yellow primrose was to him,  
And it was nothing more."

The exactly opposite type is given in Fig. 38.

In this hand the line of heart shows intense unreserve; the girdle of Venus is broken, indicating unfortunate vehemence of affection; the line of head shows want of self-confidence, the island indicating great sensitiveness, and the slope towards the mount of the Moon, showing too vivid an imagination; while the large

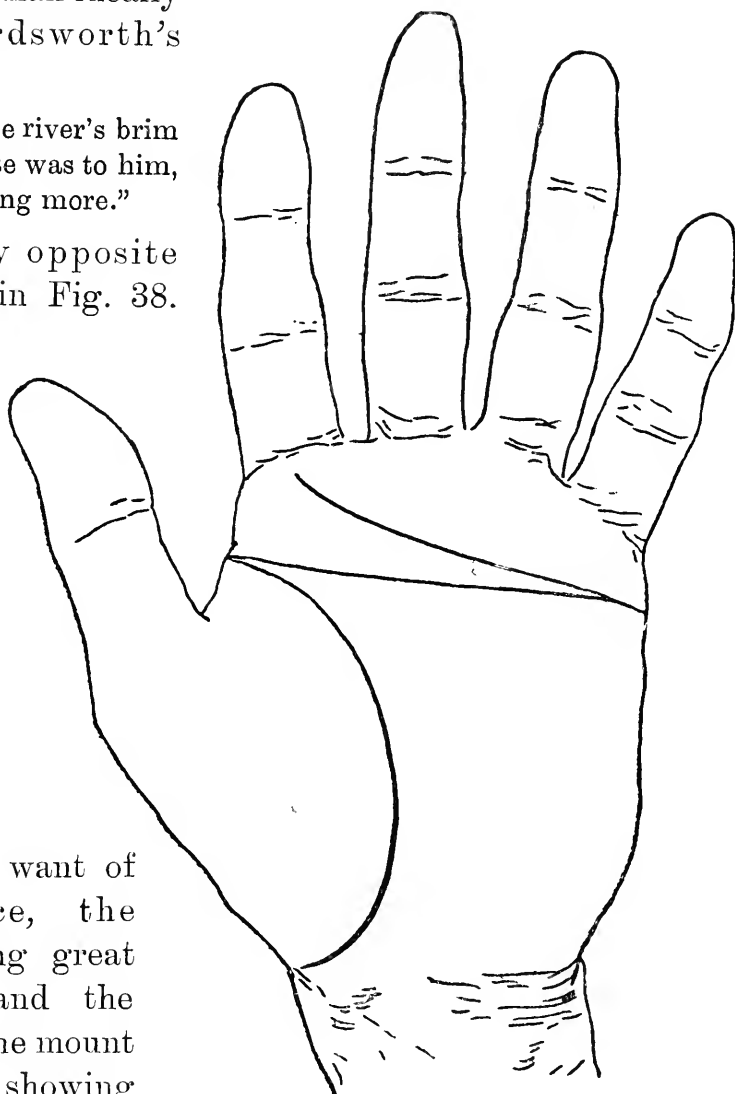


FIG. 41.

space between the lines of head and heart shows too great latitude of opinion, and the difficulty of discerning right from wrong, which is accentuated by the small mount of

Jupiter; and the flatness of the mount of Mars also shows a lack of self-possession.

All deviations from the normal must of necessity be unfortunate indications, and this is, no doubt, due to the fact that the character is nearly always in such cases warped and pushed out from an ordinary into an eccentric course, by the alteration in position of the lines of head and heart, which of necessity govern the region of intellect and affection in the hand.

For example, when the line of head, instead of starting from one of its usual positions, starts from the mount of Saturn (see *d d*, Fig. 39), the nature of that person will of necessity be a strange one.

When a line commencing in this way takes the course shown

in Fig. 39, ending on the mount of Mars, I have found the subject to have a curiously morbid desire for the deaths of near relations (Mars governing family affairs and

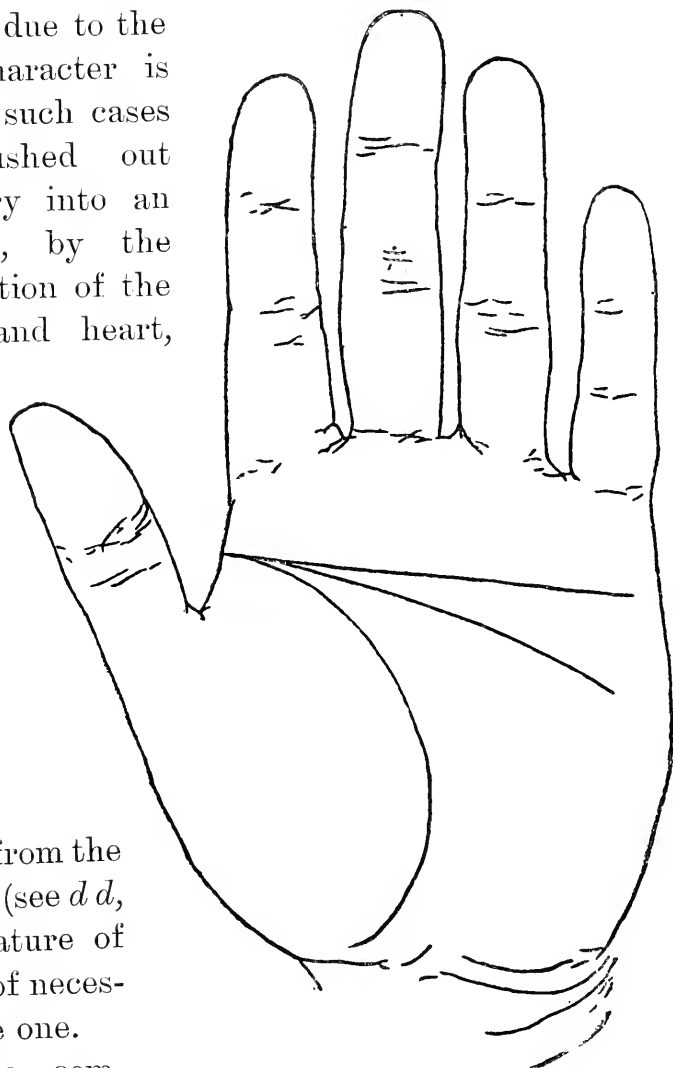


FIG. 42.

dissensions, as will be seen later on), whose lives stood at all in the way of his obtaining money or other advancement. And such subjects, though with no natural tendencies to suicide, might put an end to themselves in a fit of disgust with life in general.

But when the line terminates (as at *b*, Fig. 40) on the mount of the Moon, the natural tendency towards self-destruction will be so great that, unless the line of head in the other hand is extremely good, and the thumbs show will-power, the subject will be very likely to commit suicide.

I give an instance in Fig. 41 of the head and heart lines which I once found in the hand of a most unfortunate man. Nothing he had ever attempted appeared to

have been successful, nor did there seem any likelihood of his having better luck in the future. The only interpretation of this hand seems to be that the head appeared to leave the guidance of life to an unreserved and too impulsive heart-line; and the subject's want of imagination and of

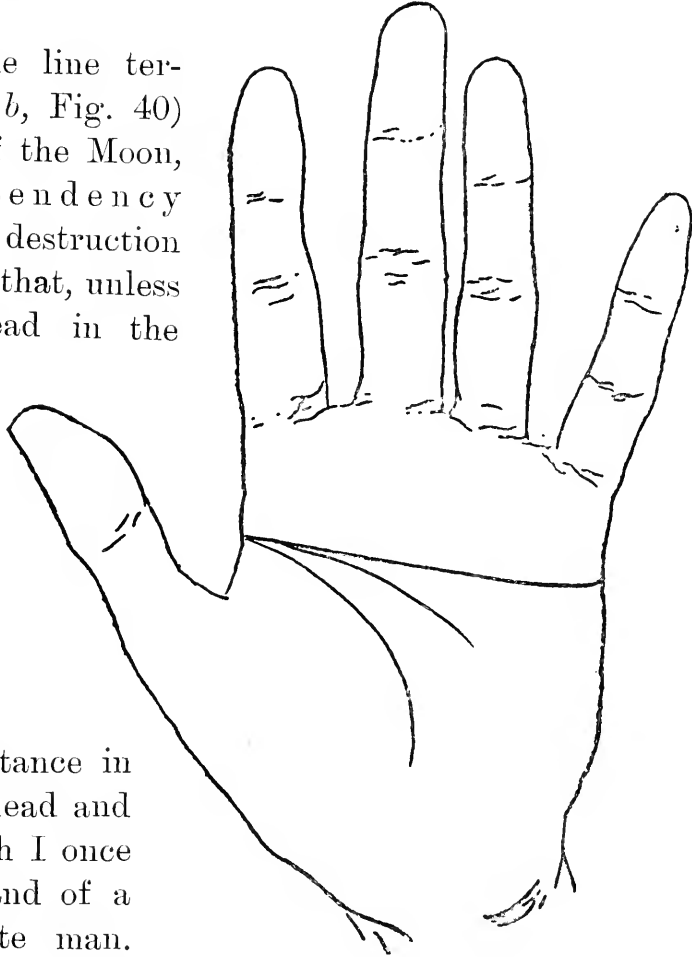


FIG. 43.

intellectual capacity is shown both by the termination of the head-line and by the nearness of the line of heart to the roots of the fingers. But it is very difficult to arrive at any satisfactory conclusion from an isolated case of this description. Curiously enough, in one of Romney's pictures of Lady Hamilton—"Sensibility"—as far as one can judge from the painting, her head and heart lines appear to be identical with those shown in Fig. 41; though of course in Lady Hamilton's case there could have been no lack of intellectual capacity.

Another, and also rarely found, combination of lines is shown in Fig. 42, where the three lines of life, head, and heart, all start together. This also indicates a life prone to misfortune, and if the line of life breaks off short, as in Fig. 43, there will be great danger of a violent end. But the student must bear in mind that these signs should always be repeated in both hands to render a prophecy at all certain.

Another—but very rare occurrence—shown in Fig. 44,

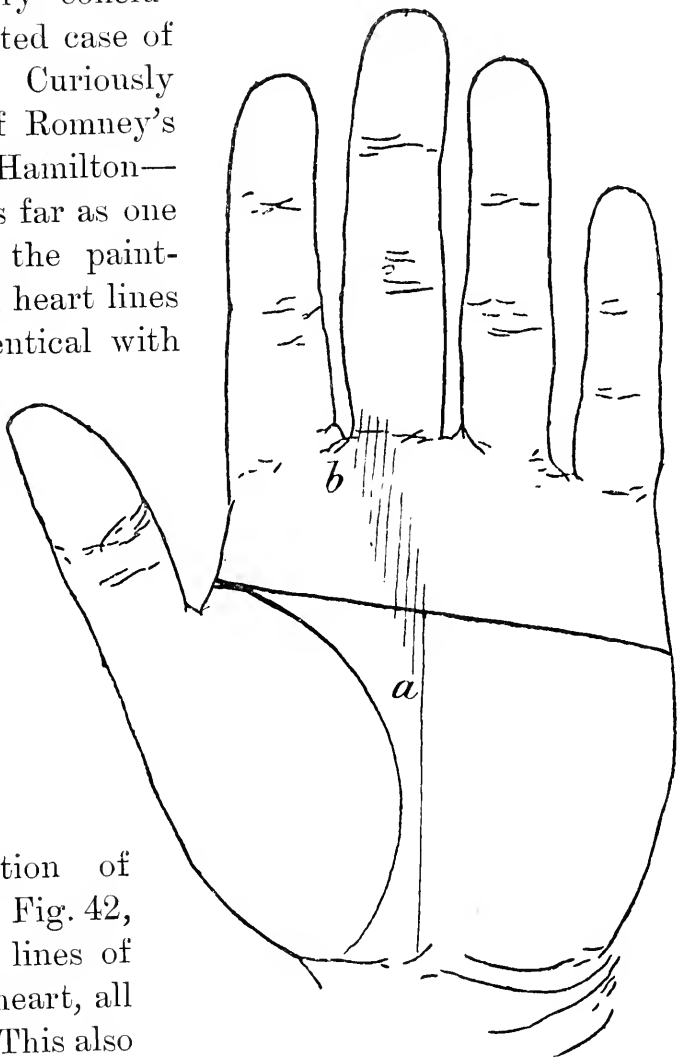


FIG. 44.



is the existence in the hand of only one line, where we should expect to find the lines of both head and heart.

This I do not by any means consider to be a bad sign, for I have found it in the hands of honourable, upright, and talented persons. I will mention two cases only, both extremely clever K.C.'s, and both unfortunate in their matrimonial affairs, though very successful from a professional point of view. My interpretation of this line is that, if found in the left hand only (the lines in the right hand being normal), the subject would by nature be led too much either by his head or his heart, to determine which we must make a careful examination of his character as shown by the other lines, mounts, and shape of the hand. The fact of the lines being normal in the right hand would show that, by the habits and experience of life, the subject had, to a great extent, overcome his natural tendencies.

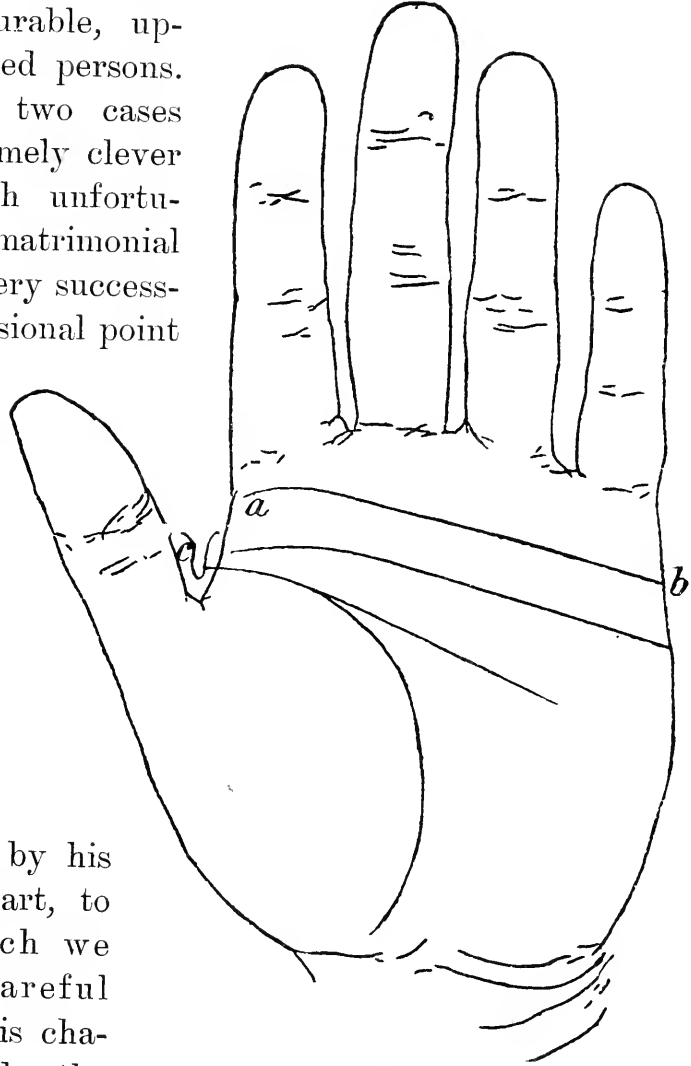


FIG. 45.

If, on the contrary, the lines in the left hand are normal, and the right hand contains this single line only, it would indicate that, through the circumstances of life, certain tendencies have been developed which were not natural to the character.

If the single line is found in both hands it would be a sign that by nature the subject had either too much head or too much heart, and that the circumstances of life had not altered or modified his natural character.

I have found the single line upon both the hands of a man who had never been really enough in love to marry anyone. His head ruled his heart, and the circumstances of his life had been against his meeting with the woman that his head quite approved of.

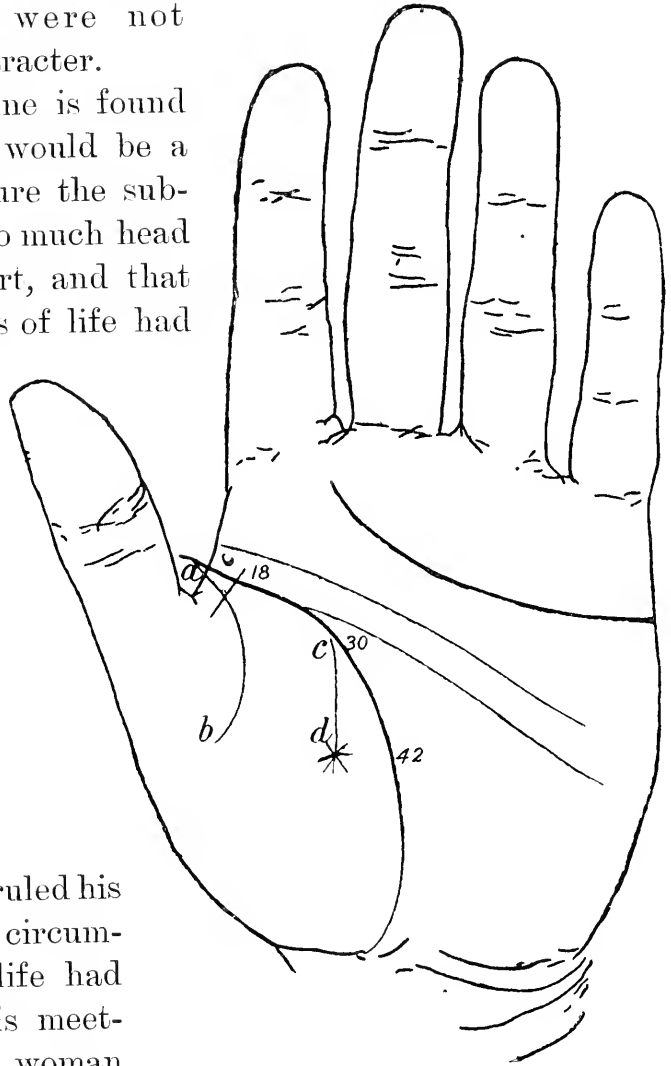


FIG. 46.

It is most unusual to find a double head-line or a double heart-line marked upon one hand. In the rare cases in which this occurs it may be taken that the double line in-

tensifies to an extraordinary degree the characteristics of the single line (see Figs. 45 and 46).

There is a theory that, in what appears to be a double line of heart, the uppermost line is, in reality, a line showing an hereditary tendency to deafness, more especially if this line goes quite across the hand and ends under Jupiter (see *a, b*, Fig. 45).

## CHAPTER VII

### THE LINE OF FATE

THE line of fate has many ways of commencing, but must always terminate on or near the mount of Saturn.

Fig. 2 shows an absolutely straight and unbroken line of fate, *d d*, extending from the first bracelet on the wrist to the mount of Saturn. It is very seldom that quite so straight a line as this is met with, and it does not by any means indicate an ideally successful life, as is the popular supposition. I have generally found it in the hands of those people—most particularly women—who have never married, whose lives have known no great or startling changes, and who have always had sufficient money upon which to live without working for it. Such persons have, in many cases, spent the greater part of their lives in one place, and have, in short, met with no adventures.

Many breaks in the line of fate, as shown in Figs. 4 and 7, indicate that the life of the subject will have great changes, and be, as a rule, full of movement and adventure: to find out the nature of which accurately we must study the events marked on the line of life.

As will be observed, the line of fate in Fig. 4 rises low down upon the mount of the Moon at *e*, and this will be found to indicate that the subject was born in a country very far distant from that in which he afterwards passed the greater part of his life.

When the line of fate starts from the wrist, and is afterwards joined by a branch line rising on the mount of the Moon, as in Figs. 6 and 7, it indicates that the subject left the land of his birth at the date in the first instance (Fig. 6) at which the branch line meets the line of fate (see *c*), or, in the second instance (Fig. 7), at the date at which the break occurs, as at *d*.

In this latter case the line of fate shows a more complete change in the subject's life than is the case in Fig. 6, where no great break in the fate-line is shown at the date of the voyage: this indicating that, though a voyage was taken, no great upheaval in the life was occasioned by it, or occurred at the time.

On visiting the Earl's Court Exhibition in the summer of 1900 a tribe of African negroes there—if I remember rightly from the Soudan—when imploring me for cigarettes and other small donations, exposed the palms of their hands so fully that it was easy to see on all the great change in their lives which the voyage to England had made, indicated by a branch line from the mount of the Moon joining the line of fate at that time.

Of course care must be taken, as I have already said, to verify these indications by others upon the line of life, where a sign of change, a voyage-line, or some other indication, would be marked at the same date.

Many palmists take the line *b c* in Fig. 6 to mean marriage; but, unless the influence-line on the mount of Venus and the marriage-line across the hand are clearly indicated at that date, I have seldom found this to be correct; and then only in those cases where there would also be the sister line parallel to the fate-line after the branch from the Moon joins the fate-line. Even with the influence-line marked upon the mount of Venus, there ought also to be, if the marriage is a happy one, this sister line to the line

of fate, as at *a b* (Fig. 31), indicating the two lives going on together for a certain number of years. Of course, the indications will be rather different in the case of an unhappy marriage, or a quickly terminated marriage.

I have frequently found the line, as at *b, c* (Fig. 6), on the hands of women who have never married; but in most cases it was at that date on the fate-line (*c*) that they started life independently for themselves, though not of necessity in another country.

The line of fate will sometimes start from the line of life as at *c*, Figs. 28 and 30, and sometimes from the base of the mount of Venus, as in Fig. 32, when, as has been said before, the subject appears to live on his line of fate after his line of life has ceased, in which case we commence to read the line of fate *as fate* from the point at which it meets the line of life at *e*.

There are other cases in which the line of fate rises as at *a*, Fig. 36, and crosses the mount of Venus inside the line of life.

When this is the case the freedom of the subject will have been very much cramped and fettered in early life, either by over-strict home surveillance, or by the exigencies of domestic cares.

Occasionally the line of fate does not commence until the subject is twenty-four or twenty-five years of age (see *k*, Fig. 29). This would appear to indicate that the individual has been, if not exactly a nonentity up to that age, at least rather snubbed and sat upon by others.

But I have seen one or two instances, which I consider very remarkable, in which the line of fate did not commence until after thirty, though in one case the subject, a naval officer, had taken many voyages, and undergone the usual vicissitudes of life; but his fate-line appears to have sprung into being only at the date upon which he first met

the woman who was to be the dominating influence of his life.

In fact, there are endless beginnings for this most capricious of all the lines that are to be found upon the hand.

In Fig. 44, *a b*, will be found a good example of the ladder of success, found only on the hands of those who have attained success through their own exertions and by degrees.

When the line of fate runs far up the finger of Saturn, as in Fig. 37, it is a sign of great fatality—*i.e.*, there will be some great dominating force, either for good or evil, ruling the subject, from the influence of which he is, apparently, unable to escape.

There are isolated cases in which the line of fate is not marked at all. If in these cases the lines of life and health are very good, and the hand is an elementary one (*i.e.*, one belonging to the least intellectual type), the absence of this line may only indicate a life of stagnation and serfdom, out of which the subject never rises. Such hands are, however, very rare, and, one would suppose, are likely to become rarer every year.

If, however, in an otherwise ordinary hand there is no line of fate to be found, the life of the subject is likely to be very short, even if the line of life is good.

## CHAPTER VIII

### THE LINES OF FORTUNE AND OF FAME

**The Line of Fortune.**—The line of fortune, or Sun-line, is very often conspicuous by its absence, or appears only in a very broken and disconnected manner. It is the line which most clearly indicates the rise and fall of one's worldly prospects.

Sometimes a hand will possess this line straight, clearly cut, and unbroken, as at *c d*, Fig. 3.

This will undoubtedly proclaim that, whatever may be the other circumstances of the subject's life, his monetary affairs have been from birth in a most satisfactory condition; and they will continue to be so if the lines are equally good in both hands.

Breaks and islands on the line of fortune (see *a, b*, Fig. 29) indicate times of temporary money trouble. Islands upon this line would usually show trouble caused by the dishonesty or roguery of others.

If the break occurs in a square, as at *c*, Fig. 29, it is a sign that the subject, though suffering from temporary money trouble and anxiety, will eventually recover from it, and the square surrounding the island at *d* will have practically the same signification.

The student can, in many cases, accurately tell the date of a subject's accession to wealth from the part of the hand at which the line of fortune commences (see *f*,



Figs. 4 and 6), where the commencement of the subject's prosperity is shown at about the ages of forty and twenty-eight respectively; but corroborative lines must be looked for on the line of life.

The line of fortune, *fg*, in Fig. 8, shows that the subject has been fortunate with regard to money late in life.

Another sign of good fortune, or indeed of an accession to wealth at some period of the life, is sometimes shown by lines running from the line of life to or towards the mount of Apollo, as at *aa*, *bb*, Fig. 37, which indicate that the subject attained wealth at the ages of about thirty-five and fifty-five years respectively.

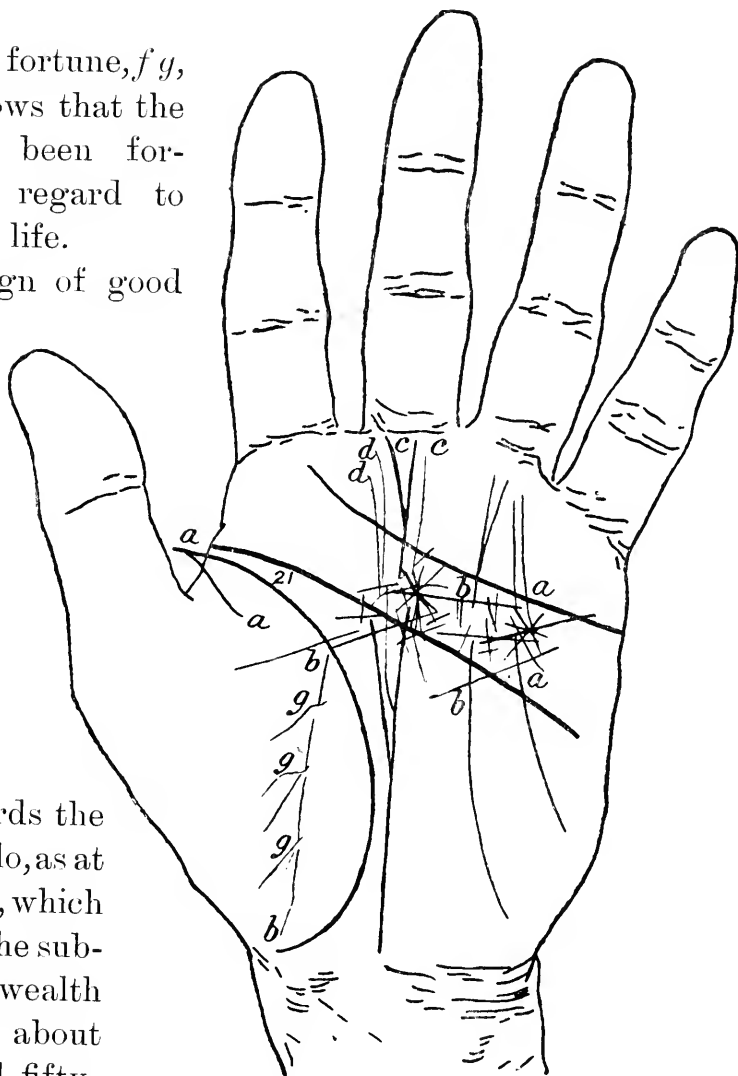


FIG. 47.

These are not, of course, lines of fortune, but success lines (see Chapter XI.), though they denote accession to wealth when tending towards the mount of Apollo; for,

unlike the line of fate, the line of fortune proper never rises from the line of life.

In very rare cases two lines of fortune may be found.

In Fig. 47 there is given an illustration of this, signifying

in this case great prosperity with regard to money, the subject having not only been born enormously wealthy, but also having acquired or obtained wealth later, as indicated by the two lines.

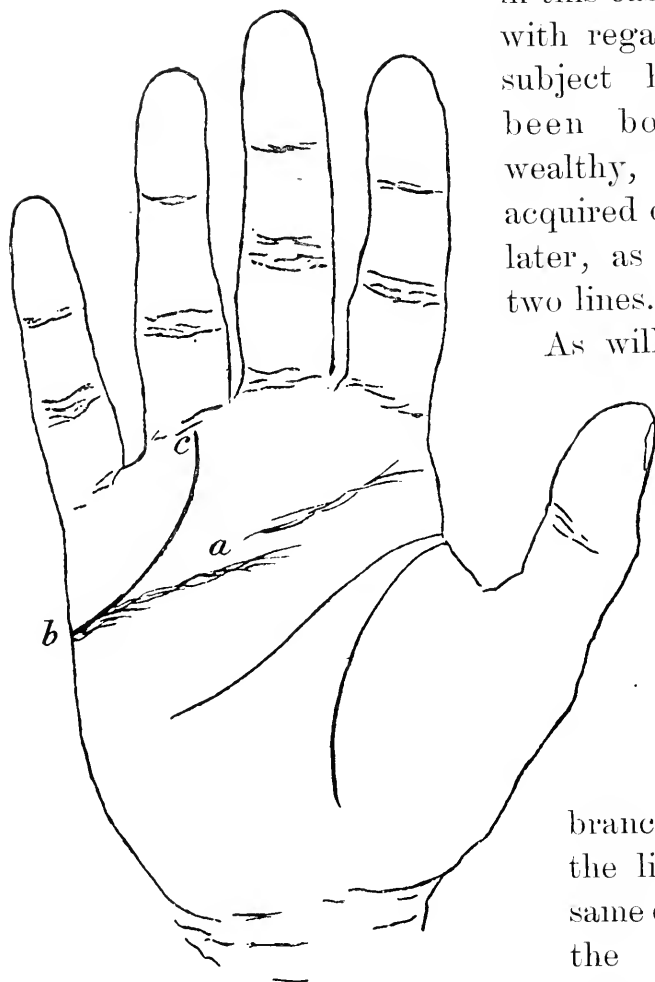


FIG. 48.

As will be seen by the breaks between *a a* and *b b*, there are times of great money difficulty; but the concluding years are again very prosperous, as is shown also by the four branches *c c* and *d d* from the line of fate, at the same date as that at which the lines of renewed good fortune occur.

The line of fortune ending in a trident on the mount of Apollo, as in Fig. 6, is a sign of great success and wealth, almost invariably attained through the subject's personal exertions or talent.

**The Line of Fame.**—If the trident is accompanied by the line of fame, which commences on the mount of Mars, as at

*de* (Fig. 6), it indicates that the subject has not only gained success and wealth, but fame and distinction as well.

Sometimes this line of fame is not a sign of distinction, but merely of notoriety.

An instance of this is given in Fig. 48. In this case a lady of title had obtained a divorce from her husband, of whom she had previously been very fond (see break in the heart-line at *a*), and in consequence

gained a great amount of very undesirable notoriety (see line *bc*).

In Fig. 35 there is shown a double line of fame, *kk*, rising on the mount of Mars, and ending high up on the mount of Apollo. Lines like these would infallibly indicate that

the subject must gain great success through personal talent, or prowess of a very high order.

A very chequered line of fortune is shown in Fig. 49, in which it will be observed that the subject was born well off (see *ab*). There followed some years of money troubles

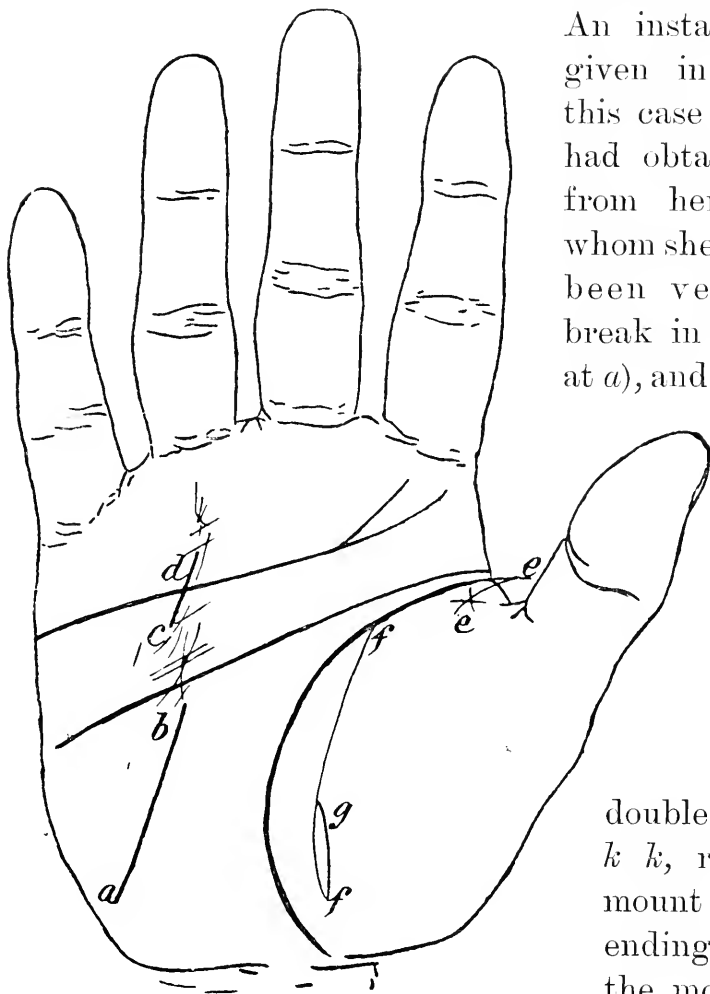


FIG. 49.

and difficulties, *b* to *c*, which were again followed by a period of comparative wealth, *c* to *d*, after which, through speculation or other misfortune—to determine which we must first thoroughly examine the rest of the hand—follow

many disastrous years, lasting, apparently, for the rest of his life.

Of course, when reading a line of fortune on a real hand, corroborative and supplementary evidence must be sought for upon the line of life at the same dates.

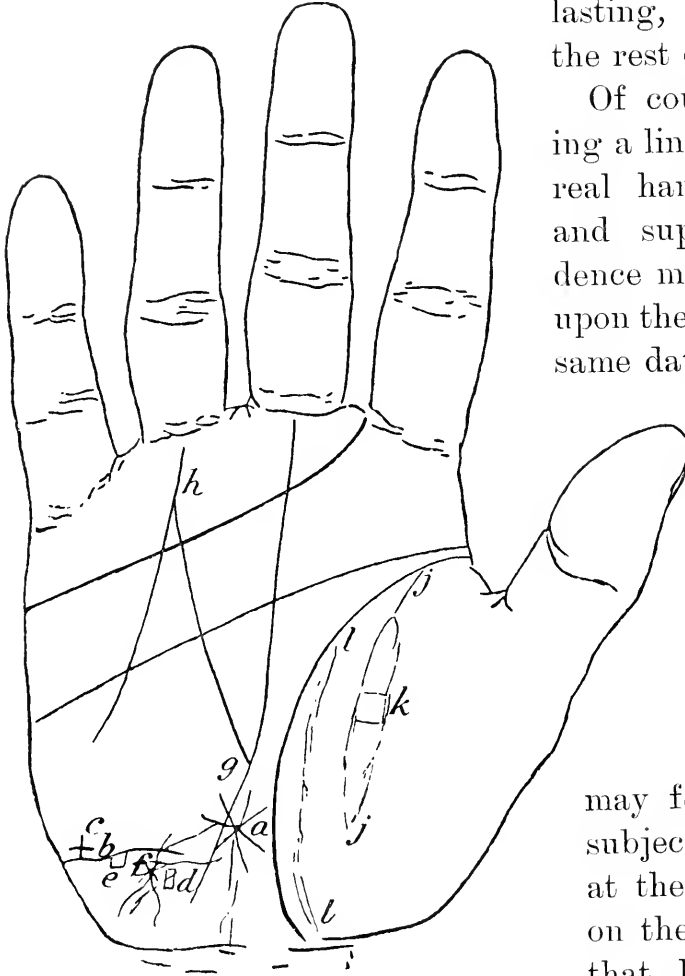


FIG. 50.

Sometimes there is a line rising from the line of fate, as at *g* (Fig. 50), joining in with the line of fortune at *h*.

From this we may feel sure that the subject attained wealth at the date given by *g* on the line of fate, and that his good fortune was in a great measure due to some change in

his fate, such as deaths, retirements, etc., over which he himself personally had no special control, and was not due to active exertion of his own.

The line of fortune rising on the mount of the Moon and

going to, or tending towards, the mount of Apollo, indicates success coming to the subject from, or in connection with, another country, from which he is separated by water—for the Moon governs water.

It is very remarkable how fortune lines of this description will deepen, or even grow, upon the hand.

For instance, a client whose hand I read fifteen years ago had this line (see *h h*, Fig. 51)

very, very faintly indicated, and at that time knew of no possible explanation when I said that he would derive great wealth from another country. At the present moment, that line in his hand is deeply cut and well marked, and all his monetary interests are bound up in Mexico and other mines across the water, which must eventually

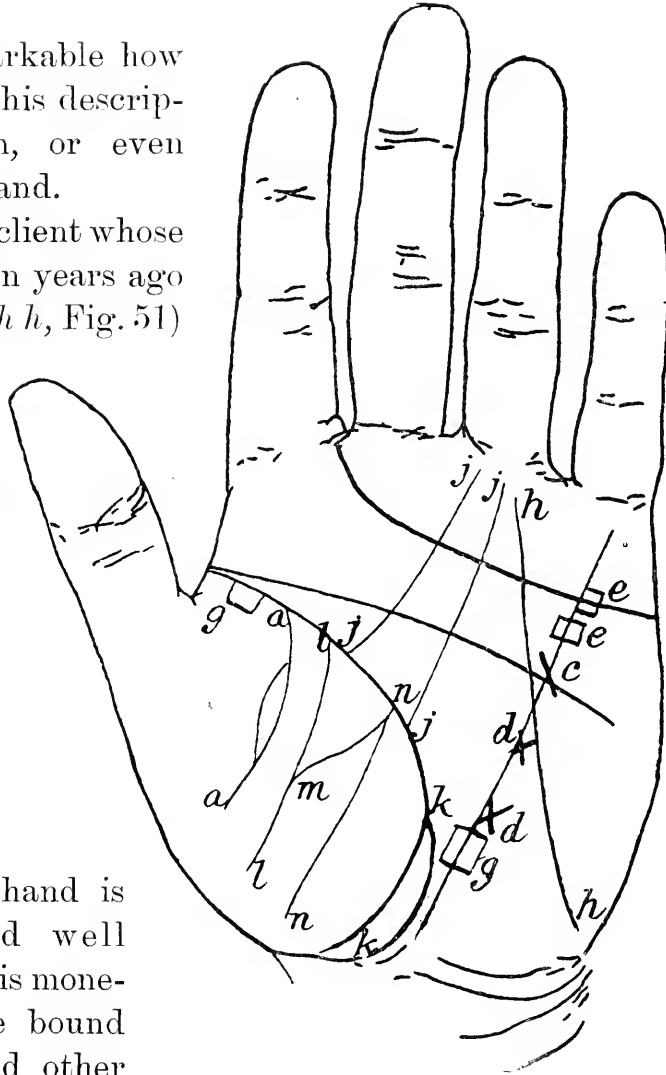


FIG. 51.

bring him immense prosperity, as he has also the corroborative lines, *j j*, from the line of life ascending towards the mount of Apollo, indicating wealth.

## CHAPTER IX

### THE LINE OF HEALTH

A PERFECT line of health is shown at *ff* (Fig. 2), in which it will be observed that the line is clear cut, straight, and unbroken. If it is equally good in both hands, the subject will undoubtedly be free during the whole course of his life, from any very serious illness or accident; such lines, as may readily be believed, are very seldom met with.

Little illnesses and trivial accidents he may, of course, have, and these would be marked (see Fig. 51) either by a small line crossing the line of health, as at *c*, or by small crosses at the side of the line, as at *d d*, also by small squares, as at *e*, placed upon, or by the side of, the line of health; but unless the illness were a serious one, there would be no break upon the line of health at the time when the illness occurred.

Squares upon this line will indicate preservation from accidents or great dangers, but in these cases the squares would generally be very much larger than those which mark an illness (see *g*), and, as a rule, a corresponding square at the same date will be found inside the line of life, as is shown in Fig. 51.

When the lines of life and fate are very good, it is the best possible sign to have no line of health whatever, as this shows that the constitution is admirable, and that the

subject's recovery from small ailments or accidents will be rapid and complete.

It is not considered a good sign for the line of health to stop at the line of head in both hands, as this is very likely to denote head trouble of some kind, though not of necessity lunacy, unless the head-line itself has signs denoting madness.

An island on the head-line placed, as at *a* (Fig. 52), at the point where it meets the line of health, is likely to denote an illness connected with the nerves of

the head, such as neuritis, iritis, or general inflammation of the nerves. The illness is more likely to be brain-fever if there is a break in the

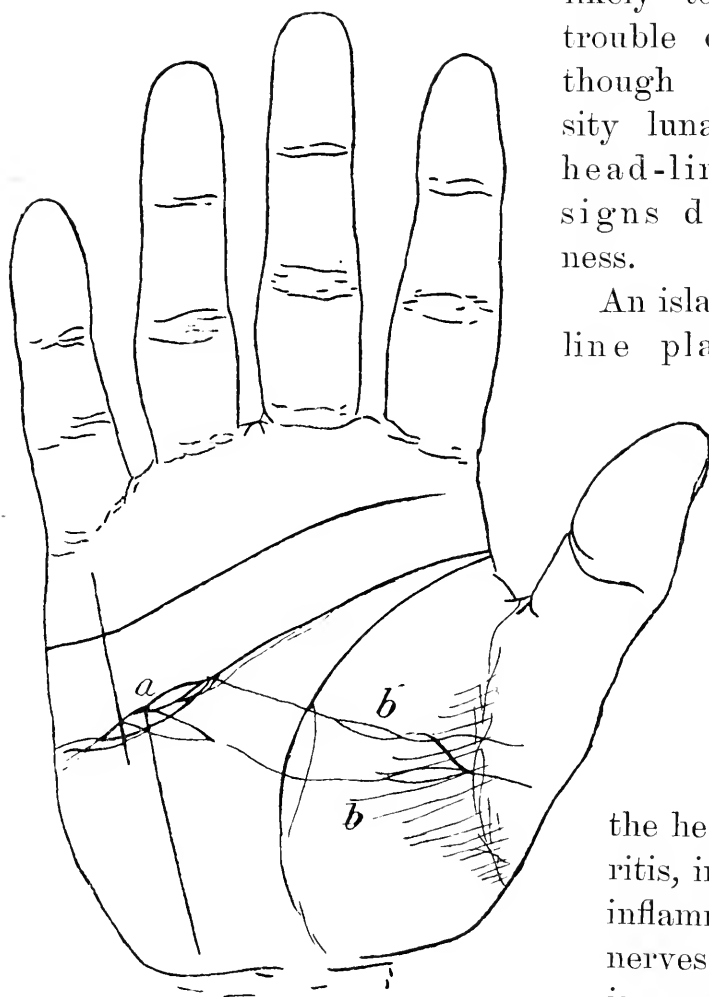


FIG. 52.

line of life with a square over it at the corresponding date.

Fig. 52 is an exact reproduction of the hand of a man who had on two occasions suffered from severe attacks of

neuritis, accompanied by iritis, at an interval of seven years, and the dates of both illnesses were marked, as at *b b*.

If the line of health stops short in both hands at the head-

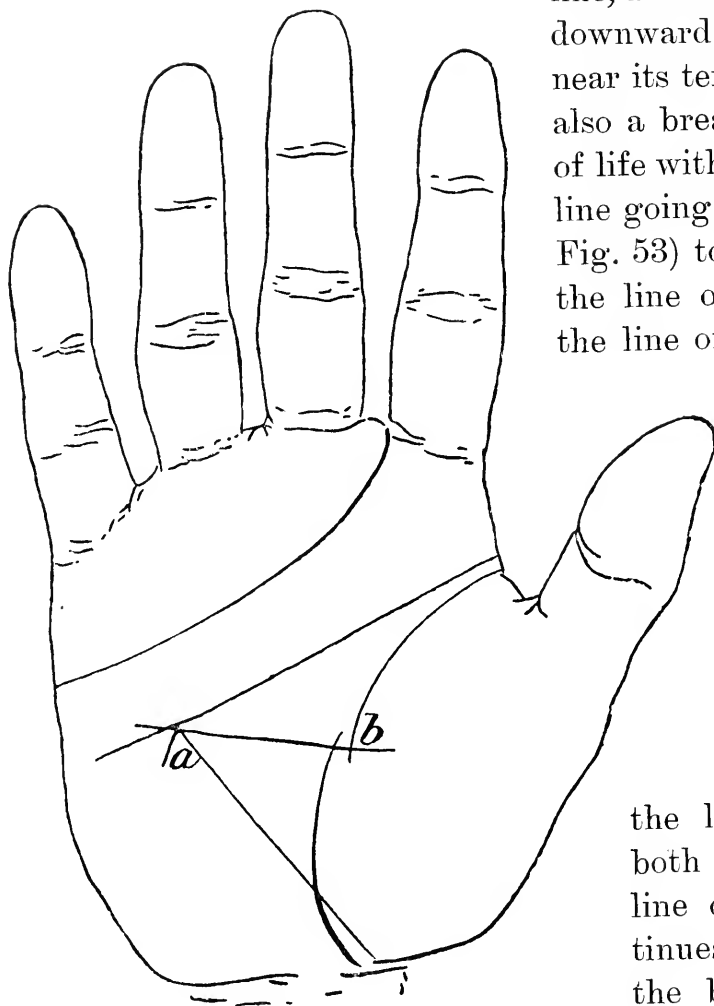


FIG. 53.

line, and there is a small downward mark, *a*, at or near its termination, and also a break on the line of life with a connecting line going from it (see *b*, Fig. 53) to the point on the line of head where the line of health stops, it frequently denotes violent death from, probably, a head accident.

But if there is a square over the break in the line of life in both hands, and the line of health continues again after the break, as at *d* (Fig. 54), it is almost certain that the sub-

ject will recover, even though the accident may be a very severe one.

Again, it is not a good sign for the line of health to stop short at the heart-line. This is often an indication



that the subject may suffer from heart-disease; and if the line of life also breaks off short, or terminates in a star, as in Fig. 56, it is very likely that the subject will die suddenly from this cause.

If there is an island on the line of heart, as at *a* (Fig. 56), the subject will be prone to palpitation; but if the island is accompanied by good health and life-lines, as at *h* (Fig. 97), there will be no cause for anxiety, as the palpitation would probably be due to indigestion or similar causes, and there would be no real organic defect; or it is possible that the island may, as is sometimes the case with health signs, be only an hereditary mark, indicating that there has been, or is, heart-disease in the subject's family.

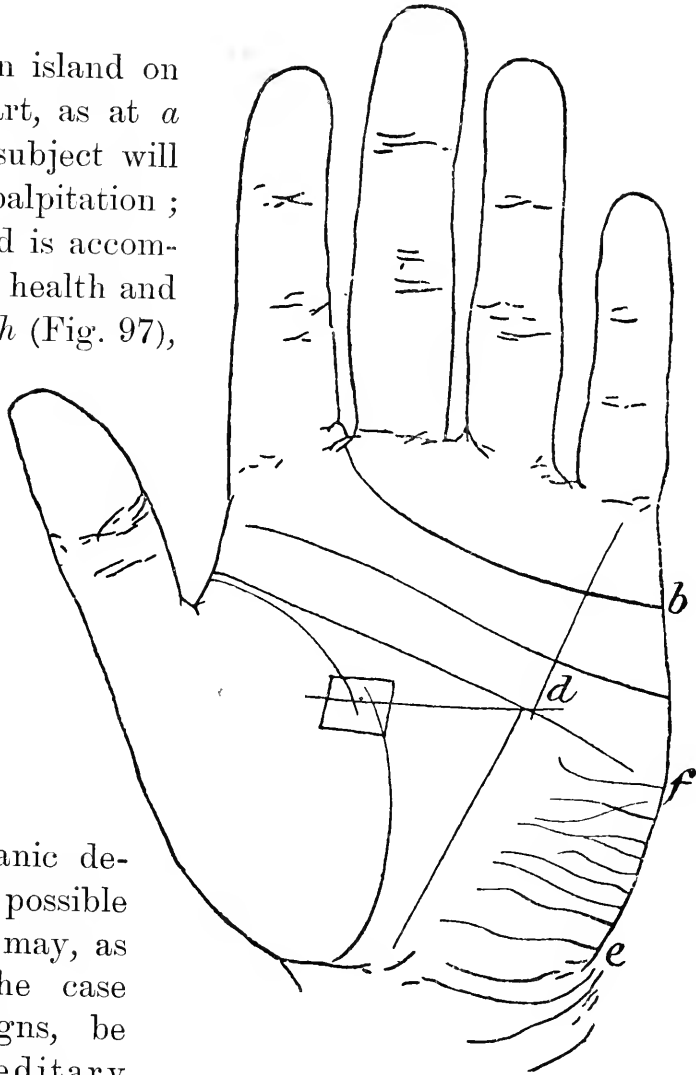


FIG. 54.

With reference to heredity, the following remarks will not be out of place here :

I once saw in the hand of a lady a curious instance of what I may call a sympathetic illness mark, which opens out a large field for investigation. This lady had, during several years of her life, the sign of a very severe throat

affection marked upon her own hand. Now, her own throat was, and always had been, quite sound, but her son had suffered agonies from a throat complaint, and she had nursed him through many severe illnesses, and of necessity watched his suffering within intense agony of mind.

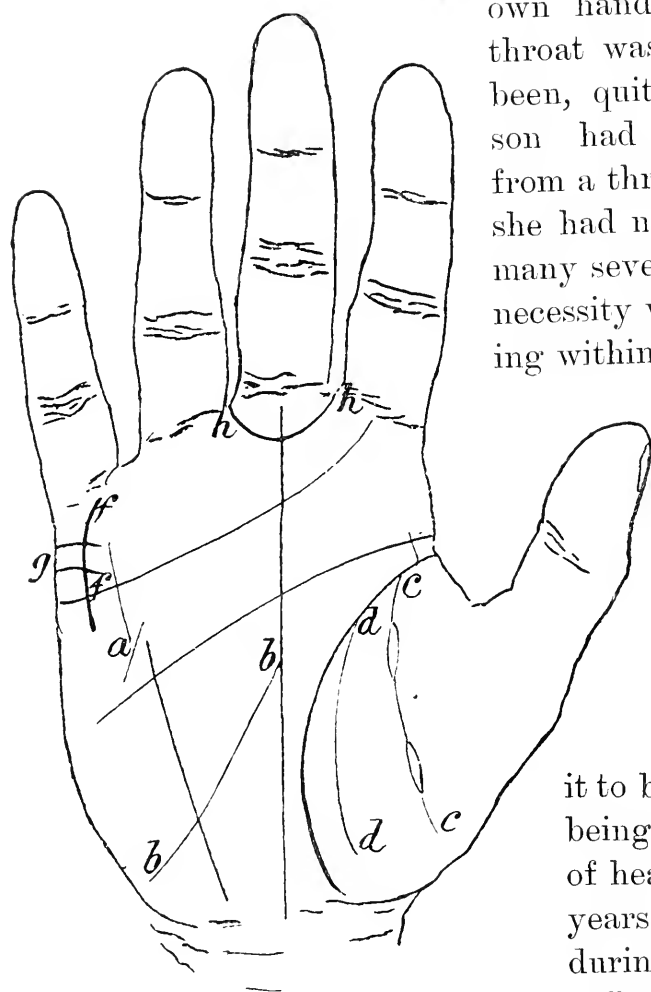


FIG. 55.

The question therefore arises whether the throat disease was hereditary in her own family, or really was, as I judged

it to be (on account of its being marked on her line of head parallel with the years on the line of life during which her son had suffered so intensely, *and only* in her left hand), a sympathetic mark.

The subject thought the former (the hereditary tendency) was not the case, but could not tell with absolute certainty.

Another instance of "possible sympathy-lines" is as

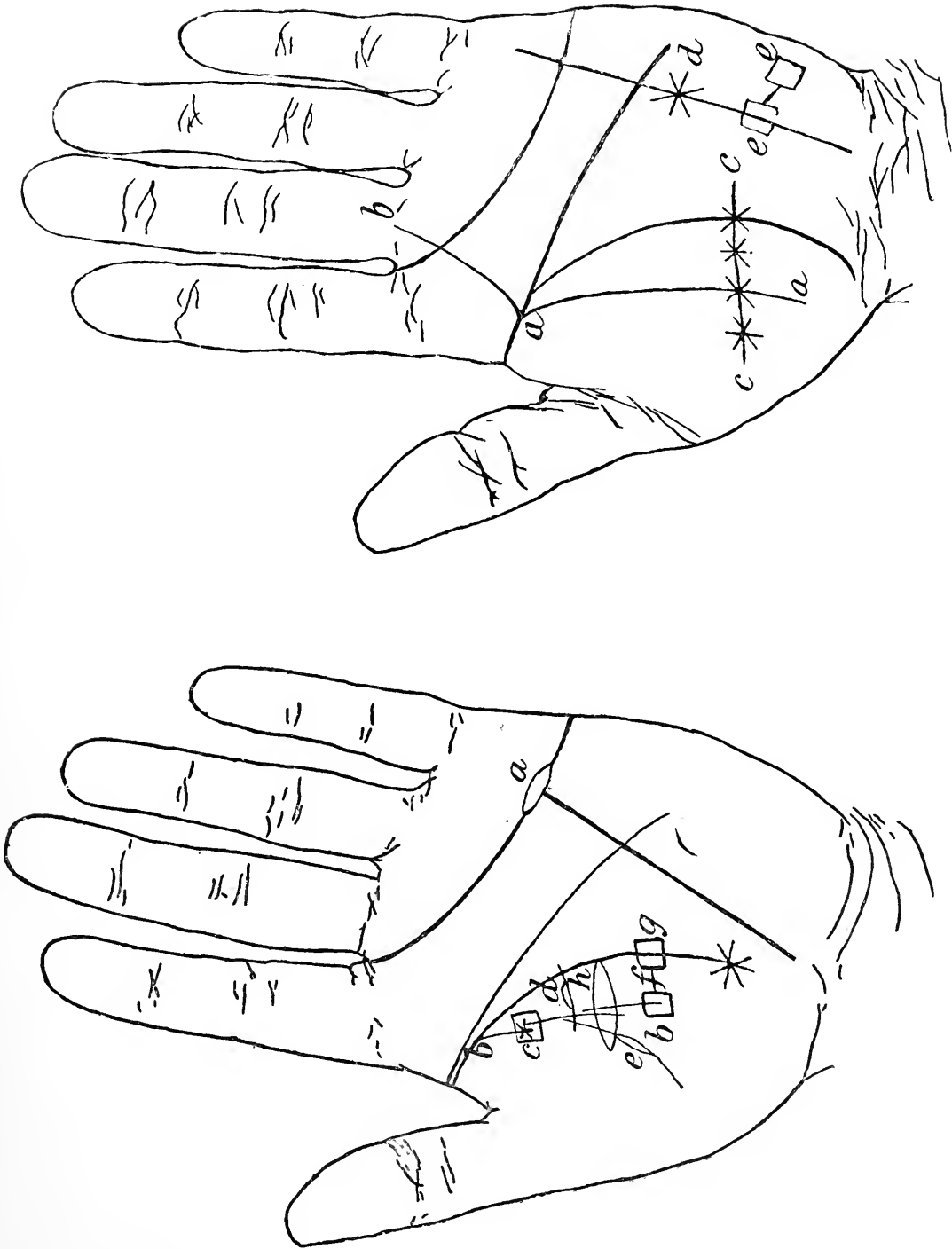


FIG. 56.

FIG. 57.

follows: A friend of mine, who has studied palmistry, seeing a peculiarly deep line on the mount of the Moon in the hand of a man who was serving him in a shop, asked him if he had been born at sea. The man was excessively surprised at the question, and answered "No"; but after a while added, "It is very strange, sir, that you should ask me that, for my father was a sailor, and he died at sea a few weeks after I was born."

I have sometimes, curiously enough, found the voyages of their husbands marked upon the hands of women who had never travelled themselves. This, of course, is very rare, and would only be found on the hands of intensely sensitive people.

Voyages of those much loved are sometimes found upon the hands of such subjects, so as to appear as if they were their own, but only, however, upon their line of life, and never upon the mount of the Moon, which I believe to be the register of personal voyages only.

Congestion, or inflammation of the lungs, and pleurisy are

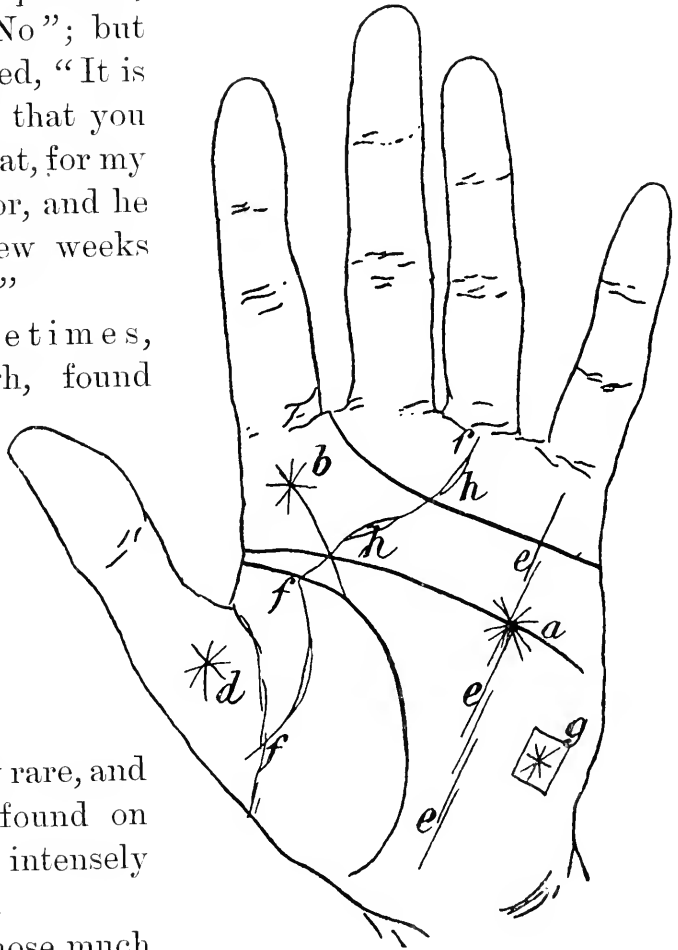


FIG. 58.

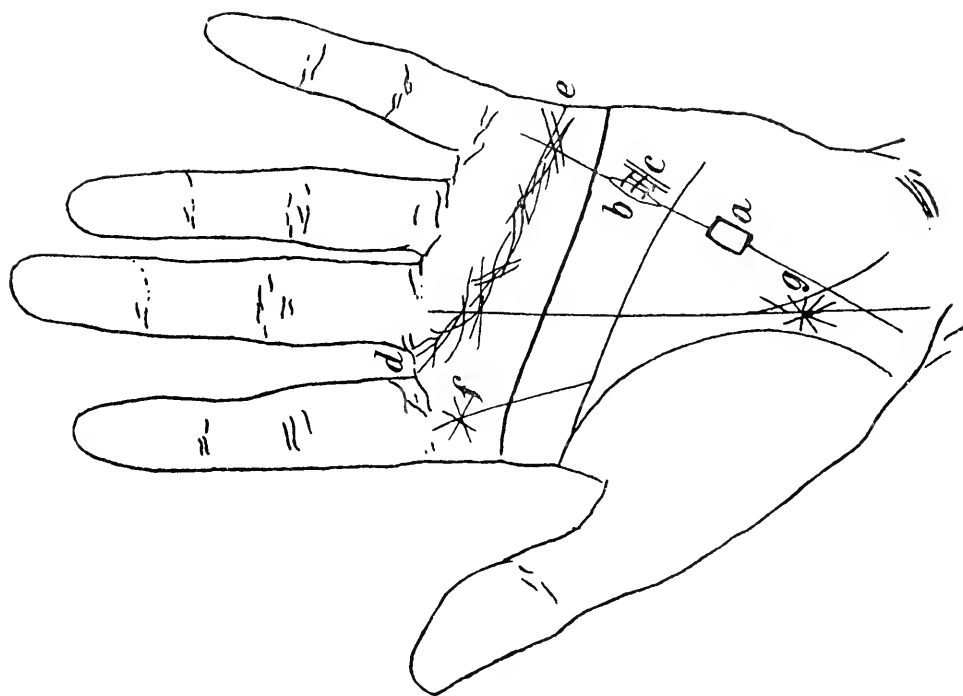


FIG. 60.

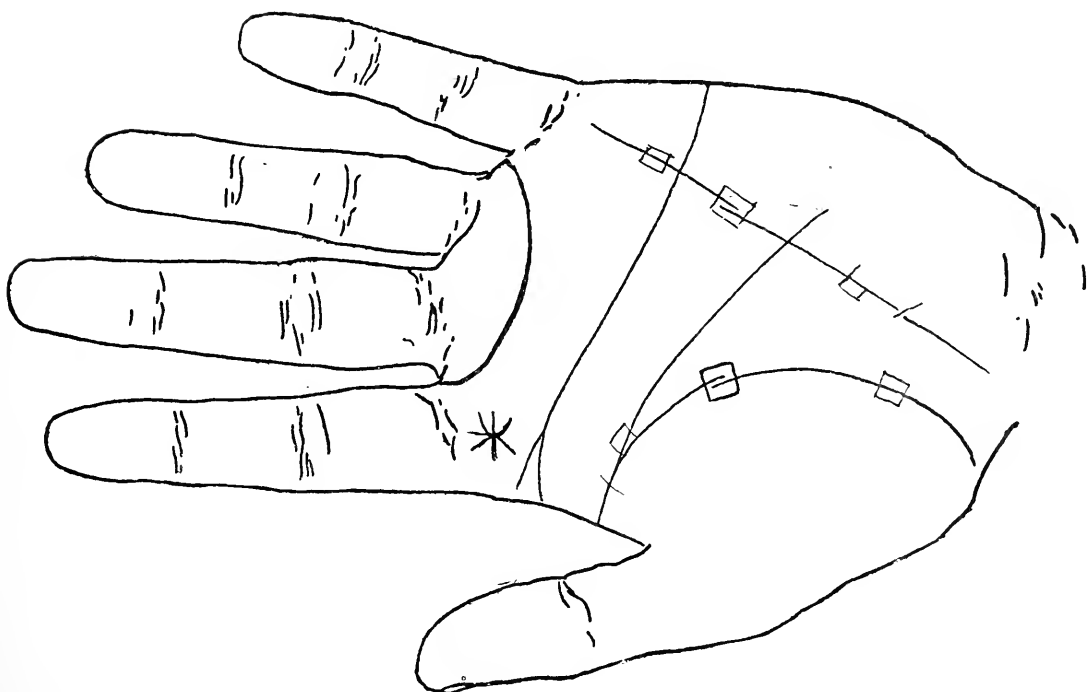


FIG. 59.

always shown on the line of health by breaks, as at *e* (Fig. 58). The illnesses occur at the dates when the breaks first commence, and the subject is delicate during the period in which the broken lines run parallel to one another.

In Fig. 59 are given instances of severe accidents from falls, as shown upon the lines of health and life. They are all taken from genuine cases,

not all the accidents, of course, occurring in one hand. The broken line of health with a line across it,

shown at *a* (Fig. 55), is also an indication of a fall.

Cases of typhoid fever are frequently marked upon the line of health, as at *a* (Fig. 60). The

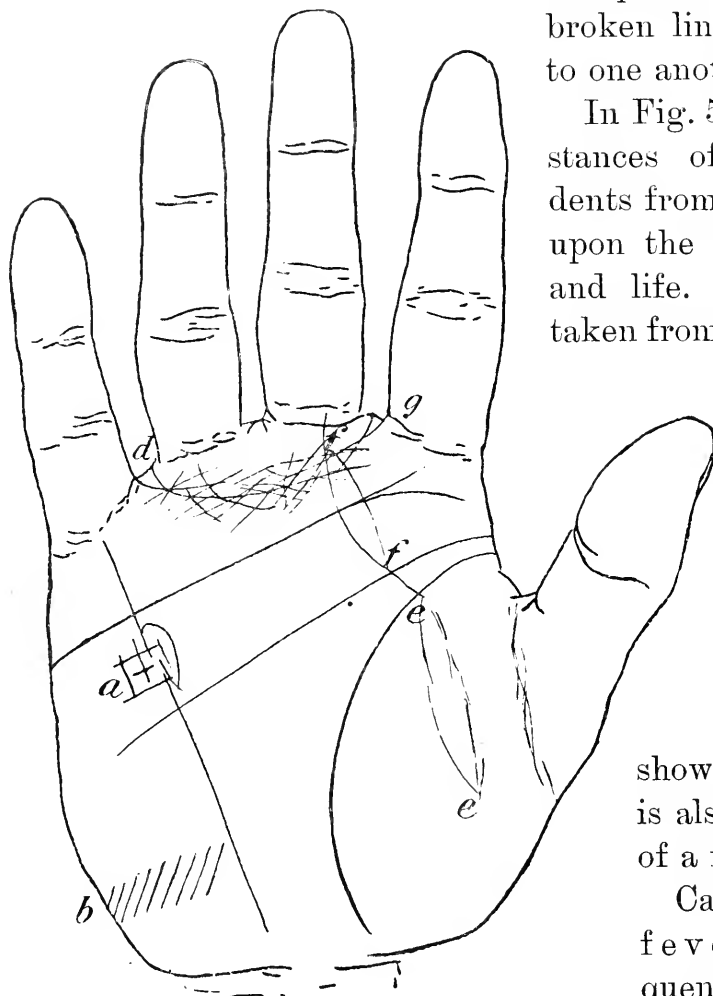


FIG. 61.

student will observe that, in the case of typhoid, the square is clearly marked and unbroken.

Cases of internal tumour are marked by an island on the line of health, as at *b* (Fig. 60); and when an operation has been performed, the half square with a

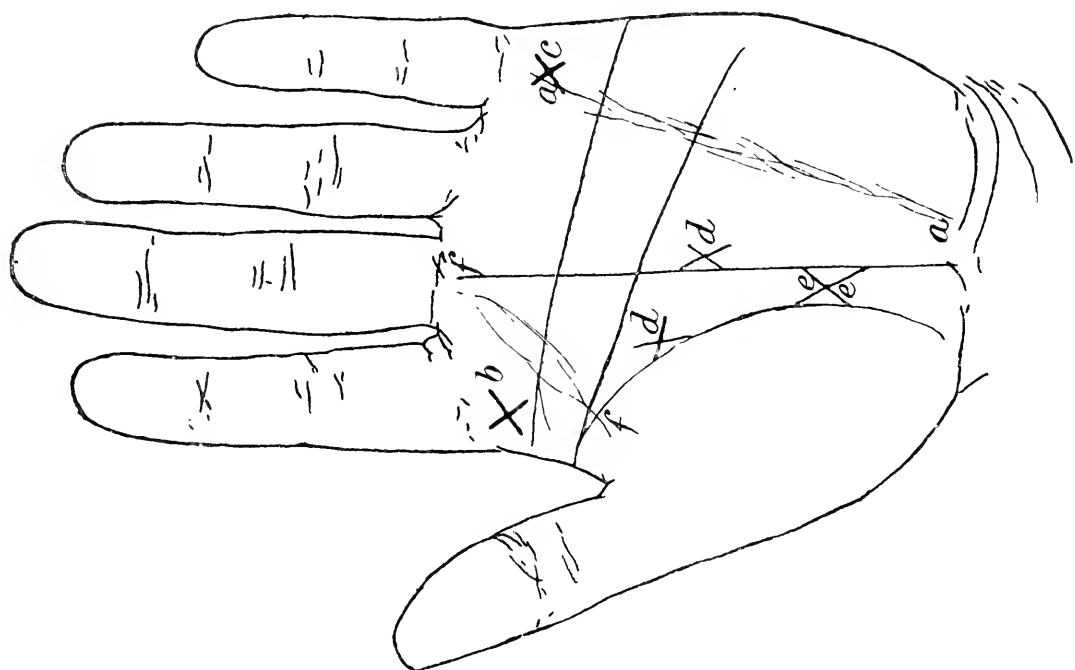


FIG. 63.

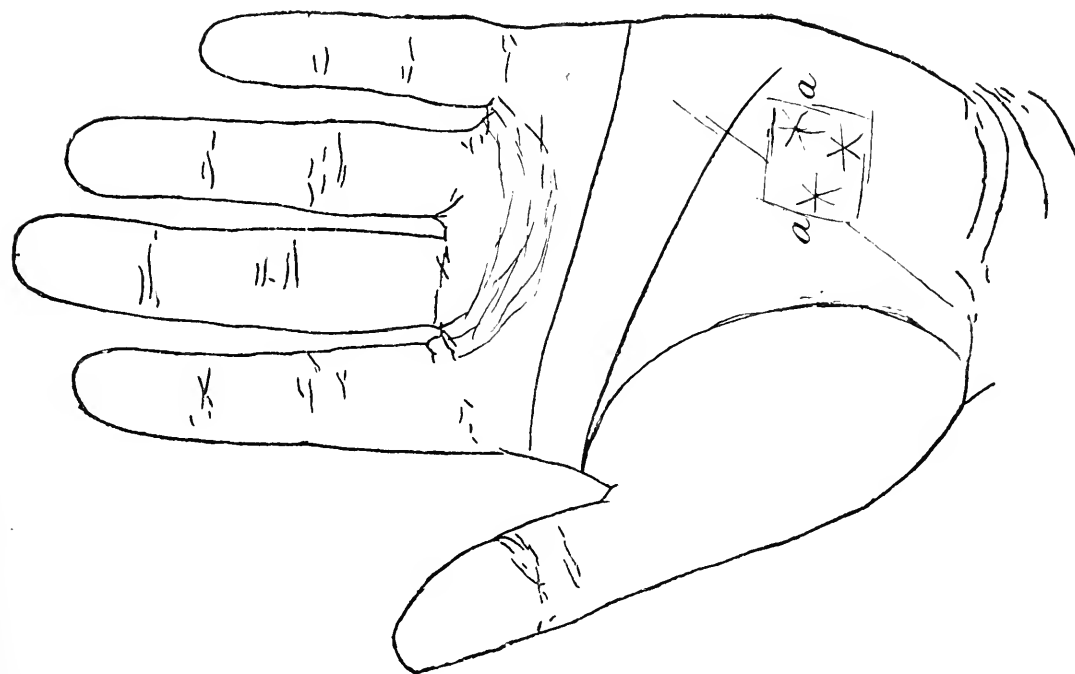


FIG. 62.

grille, as at *c*, will be clearly marked upon the side of the island.

In Fig. 61 there is given an instance of ovarian tumour, and of the operation following it (see *a* on the line of health).

A sign of cancer found to be correct is given at *a* (Fig. 62).

In Fig. 36, at *c*, *d*, *e*, *f*, is given an instance of a case of rheumatic fever, as shown upon the lines of life and health, from which the subject entirely recovered. As will be noticed, a small connecting line, *d*, is shown between the sign of rheumatism, *e*, on the mount of the Moon; and the rheumatic fever square, *c*, on the line of health, and islands, *f*, are also shown upon the line of life at the same age.

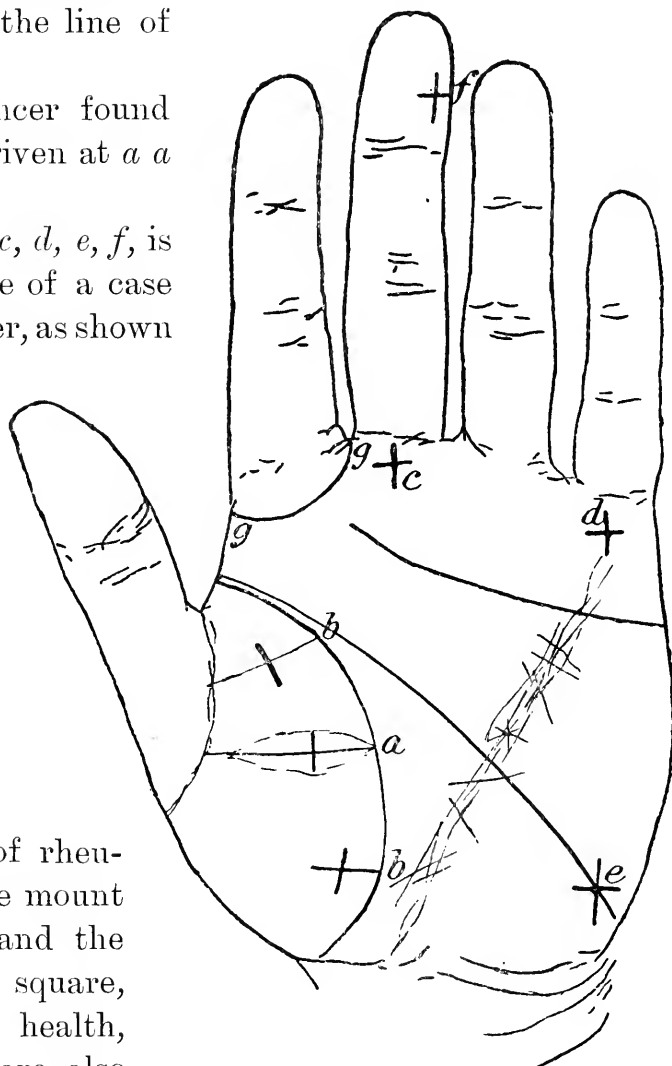


FIG. 64.

The student must bear in mind that when the signs of illness are surrounded by a square, the danger will be greatly lessened, and the recovery practically certain.



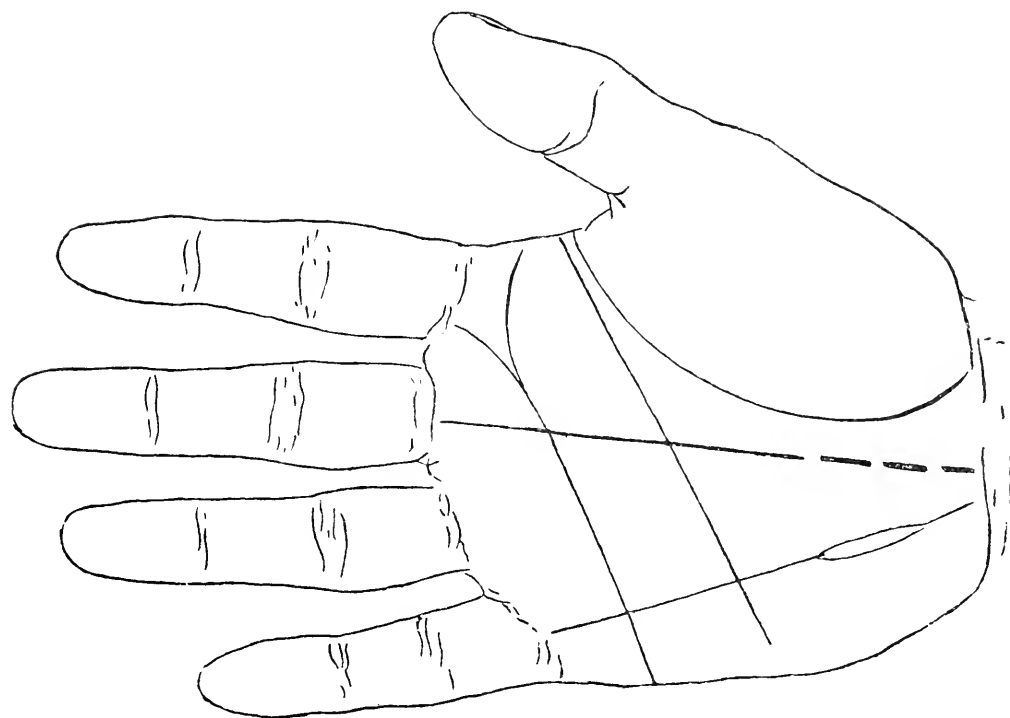


FIG. 66.

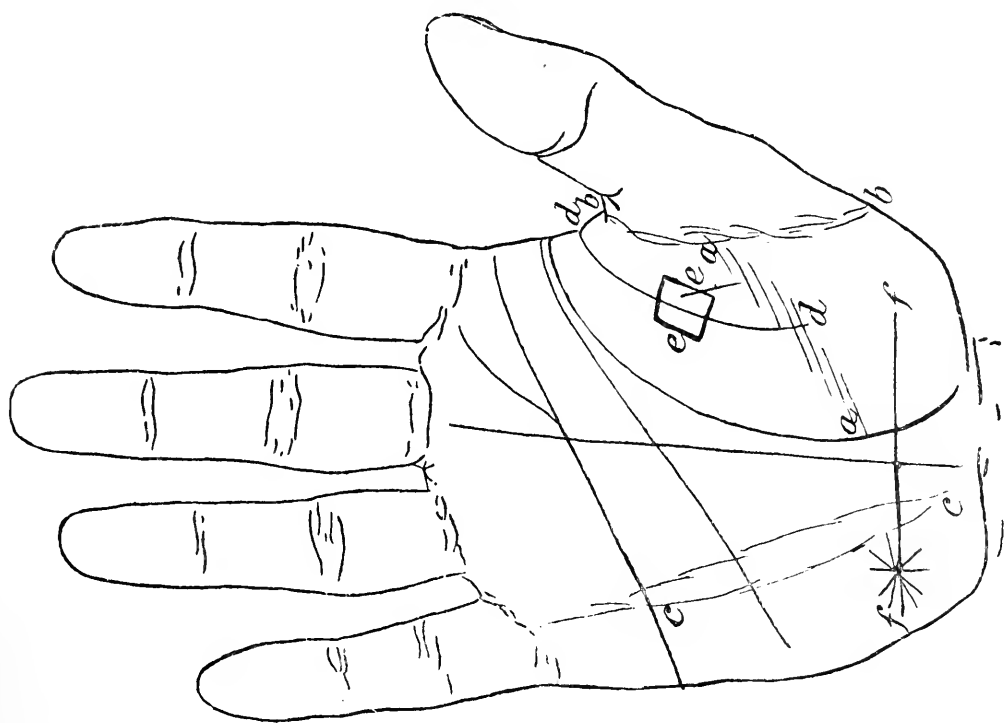


FIG. 65.

The most reliable indication of a tendency to rheumatism is given by the succession of small marks on the side of the mount of the Moon, as at *b* (Fig. 61), and this sign, taken in conjunction with the broken health-lines, indicating congestion of the lungs, given in Fig. 58, will also sometimes indicate rheumatic fever, if the former lines be very strongly marked.

A weak and wavering line will of necessity mean delicate health (see *a a* in Fig. 63), as does also a much crossed line (see Fig. 64); and both of these are generally signs of a disordered liver and of indigestion.

A long island (see *c c*, Fig. 65), invariably betokens a long period of delicate health, usually caused by internal complaints or weaknesses.

This is also supposed by many to be a sign of somnambulism, but I have found it myself on the hands of those who suffered from insomnia—sometimes an effect of gastric trouble.

In Fig. 66 is given a drawing of the hand of a man who

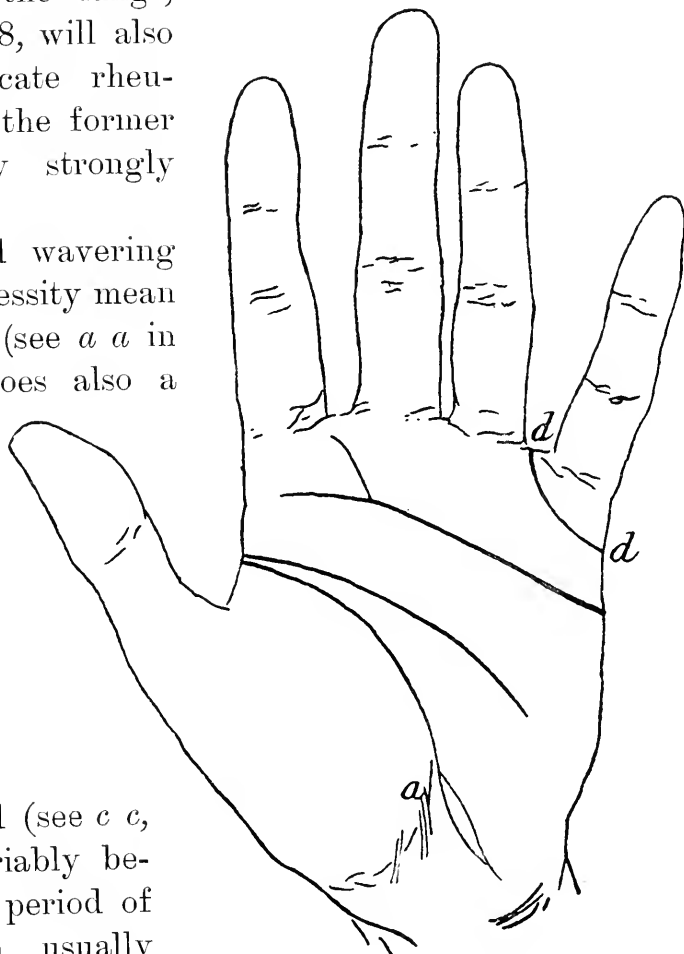


FIG. 67.

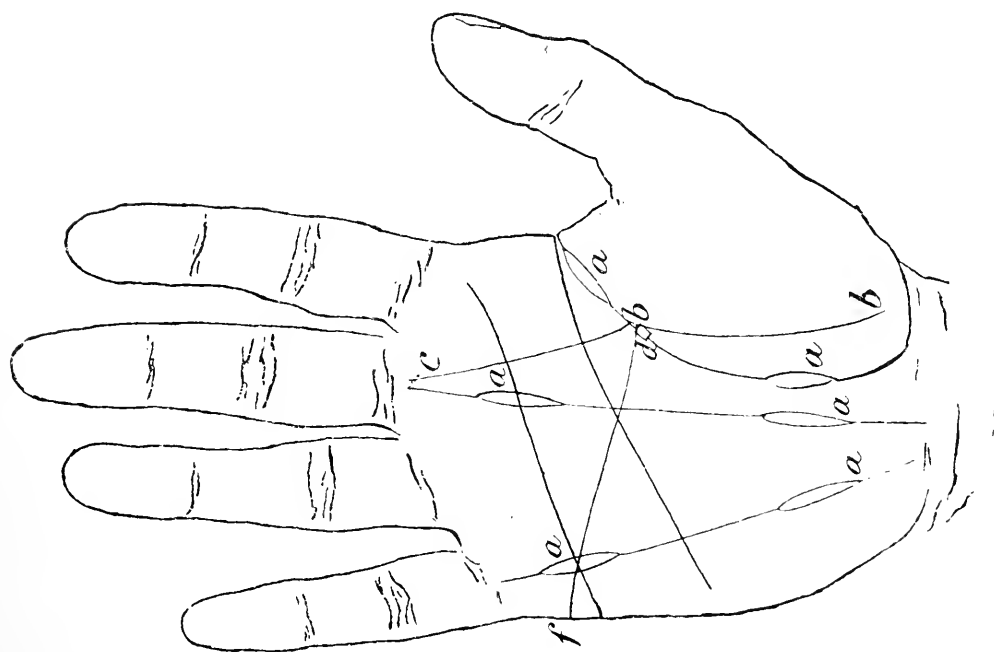


FIG. 68.

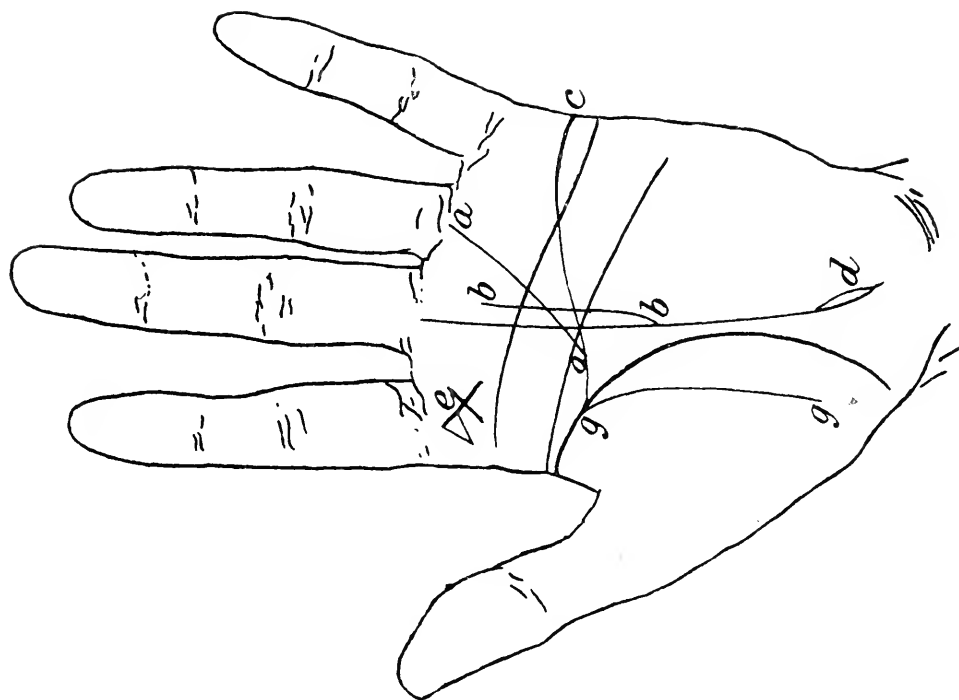


FIG. 69.

suffered at three periods of his life, between the ages of twelve and twenty, from epilepsy. On the line of fate these illnesses were marked by three distinct breaks, the first starting at the age of twelve and the last ending at the age of twenty, and these eight years were marked by one very distinct island on the line of health.

A line of life ending with an island, and having a tendency towards the mount of the Moon, is an indication of hysteria during some period of the subject's life—not necessarily the end; and in these cases there is generally found a secondary, though rather broken, line of life, continuing as at *a* (Fig. 67).

Periods of hysteria or nervous depression are also often indicated by islands upon both the lines of life and fate, as at *a* (Fig. 68).

A period of hysteria in early youth is sometimes marked on the fate-line, as at *d* (Fig. 69), but the island would, in

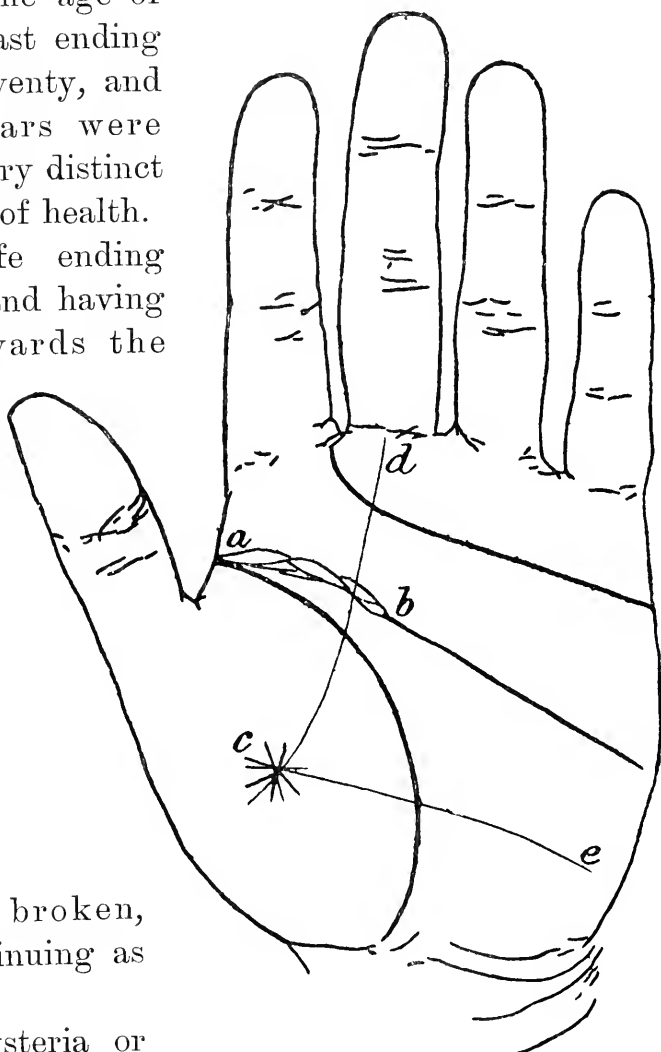


FIG. 70.

this case, be more likely to be caused by some hallucination or entirely imaginary love affair.

These islands are so continually taken for the immoral influence of another person that I wish most strongly to impress upon the student how impossible it is that this can be the case, unless there is a corresponding immoral influence line shown upon the mount of Venus, and this will be further explained in Chapter XI.

Another sign of hysteria, and one inclining the subject towards drink, is a star on the mount of Venus, as at *c* (Fig. 70), with lines of communication from it to the mount of Saturn at *d*, and to the mount of the Moon at *e* (showing the drink tendency).

The indications on the lines of life and health, given at *a a* (Fig. 71), are taken from the hand of a man who had become an inebriate at any early age, and was secluded from his home and friends in a shocking state of health for some years.

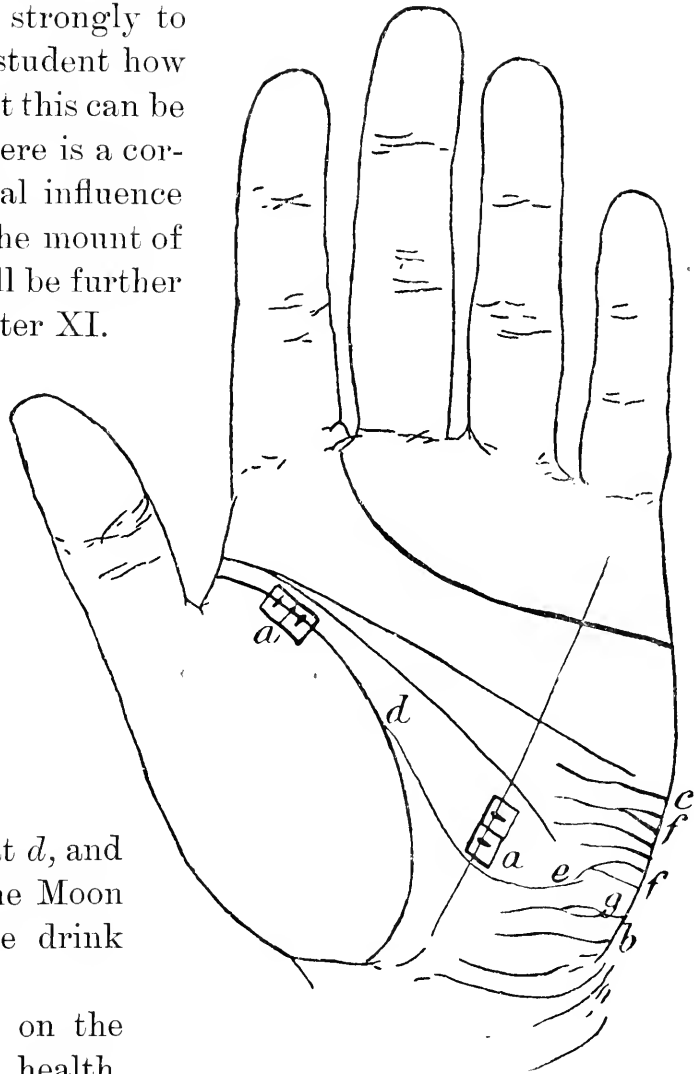


FIG. 71.

A complete cure was in this case effected. It is remarkable that exactly the same odd double squares, with little black dots on the main lines themselves, were shown on both the line of health and the line of life.

It may not be out of place at this point to say something about the manner in which the signs of drink, acquired and hereditary, are shown upon the hand.

If, when reading the hand, a sort of double head-line sloping down to the mount of the Moon (see *b b*, Fig. 72), is observed, it is an almost infallible indication that either the father or mother of the subject—or it may be, if less strongly marked, one of the grandparents—had been addicted to drink; and it would be well for the student to warn the subject

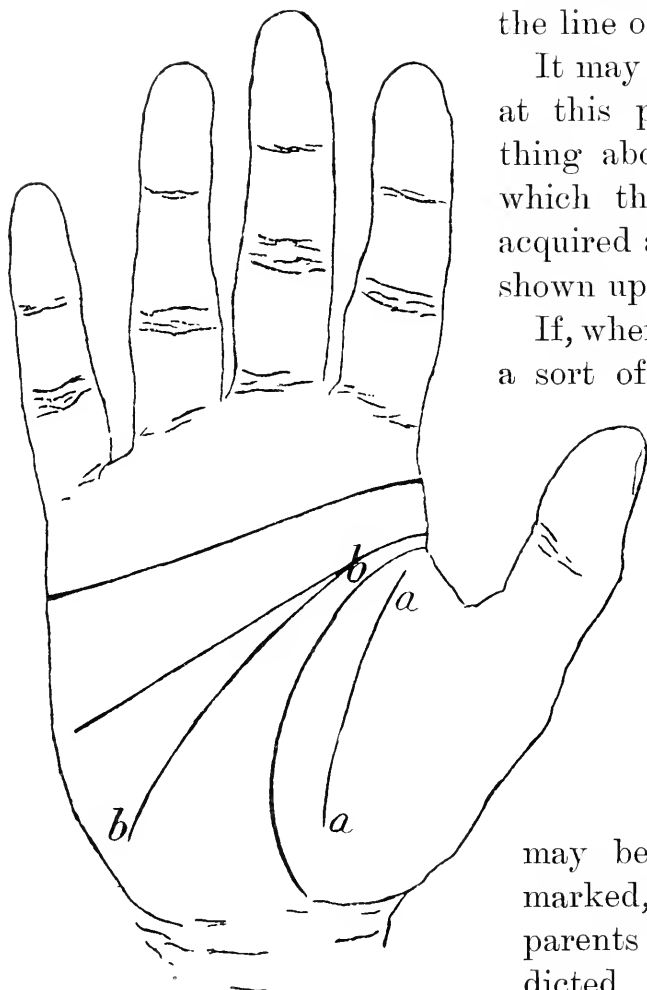


FIG. 72.

to be very abstemious in the use of stimulants, as, with that line on his hand, there is a great danger that germs ready to develop into a craving for drink lie dormant in his system, and only await an opportunity to obtain a hold over him.

Besides the signs given in Fig. 71, an indication of the drink habit, or rather of a specially severe illness arising from excessive drinking, is constantly shown on the hand by the dotted squares almost like a domino, immediately inside the line of life, with a line from it sloping to the mount of the Moon (as at *a b*, Fig. 73). If this sign be found on a hand having also the hereditary drink-line, there will be little hope of the subject not becoming a slave to this tendency.

An indication that a person should be very careful in the use of drugs and narcotics, though it does not of necessity show a tendency to drink, is a short line, almost appearing to be the commencement of the hereditary drink line (shown at *a*, Fig. 74).

A series of small lines, *a a*, arising from the family-line or line encircling the thumb (shown at *b b*, Fig. 65), and going across the mount of Venus towards the line of life, almost

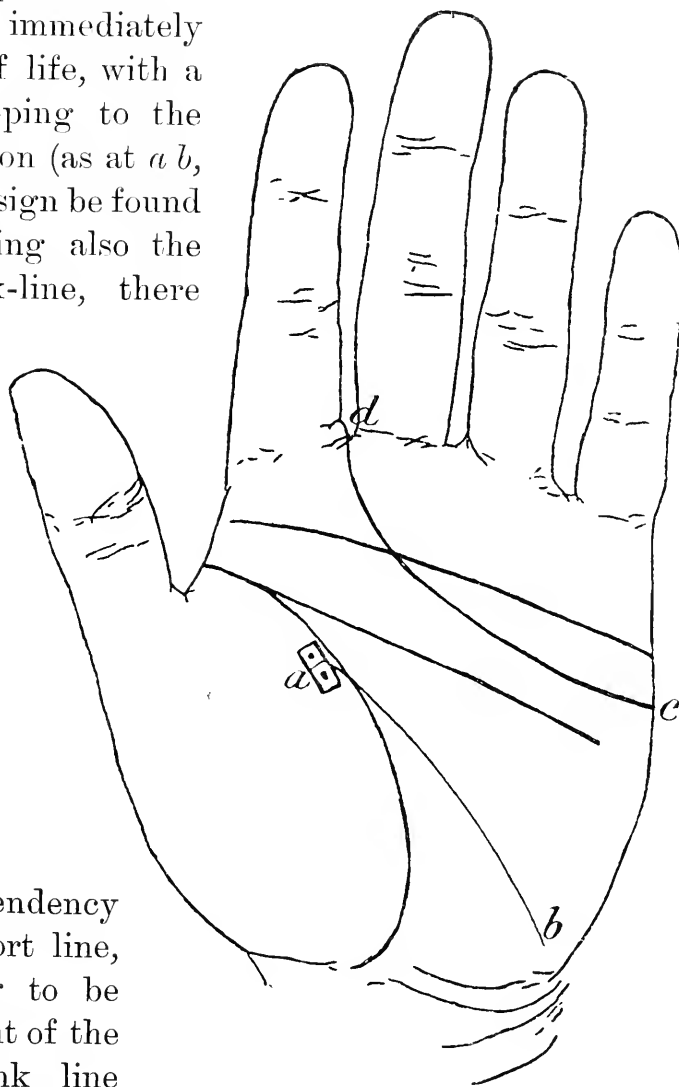


FIG. 73.

invariably show that the subject has suffered anxiety from the intemperate habits, either of a near relation, or of someone much loved. If there is a square (as at *e e*, Fig. 65), on a line of influence, *d d*, with a communicating line tending towards this drink-line, it will constantly be found that the influence on whose line the square is placed has been either confined in a lunatic asylum or elsewhere, owing, not to madness, but to the effects of drink.

Another sign of drink worry in connection with relations and friends is said to be indicated by a line from the mount of Venus to the mount of the Moon, ending on the latter mount in a star, as shown at *f f* in the same figure.

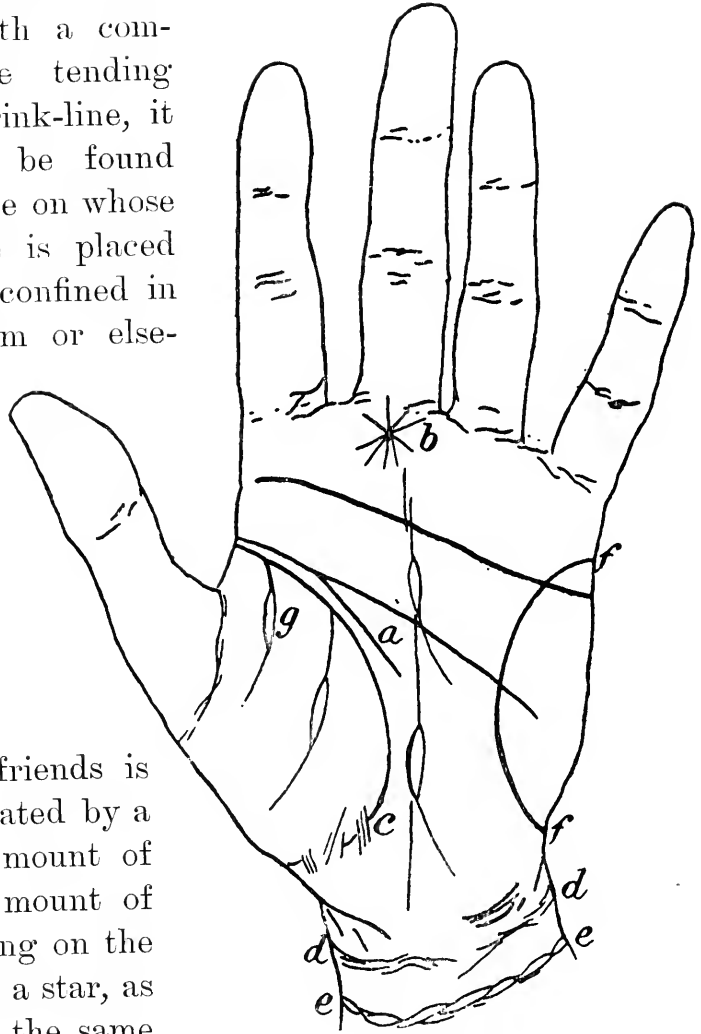


FIG. 74.

When the hands of a subject are criss-crossed by many tiny indefinite lines, which have no special signification, it is a sign of anæmia, which is of course also shown by the bloodless appearance of the entire palm. As the subject gets stronger



and loses the anæmic condition, these small criss-cross lines will disappear.

A star on the mount of Saturn (see *b*, Fig. 74), accompanied by breaks on the line of life as at *c*, is an indication of paralysis; but it must be remembered that in these cases the star must be isolated, and the rays must not be connected with any other line or lines upon the hand. If the star is found on the mount of Saturn at the end of a line which rises on the mount of Venus, or comes from the line of life (as in Fig. 81), it is an indication of a great shock received at the date at which the line starts from the line of life at *b*, and not of paralysis. But if this same line starts from a line denoting a member of the subject's own family (see Fig. 232), it is a sign that this influence suffers from paralysis, and not the subject himself.

A sign of deafness, considered to be a correct one, is

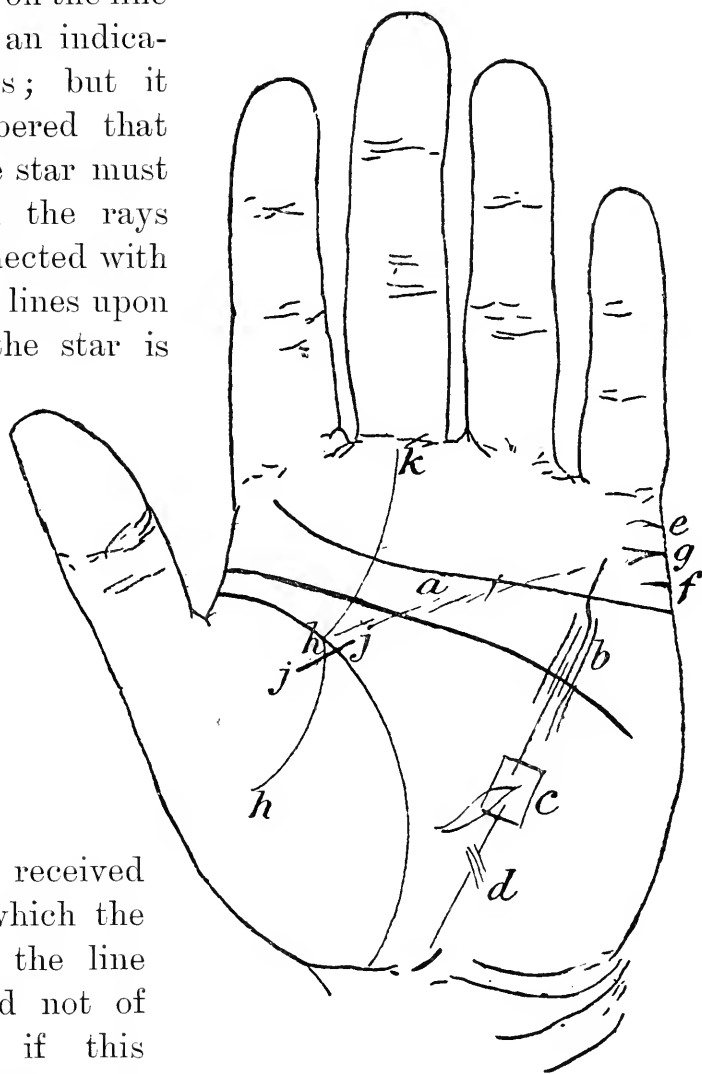


FIG. 75.

given in Fig. 73—viz., a line rising on the percussion on the mount of Mars, as at *c*, and ending between the fingers of Jupiter and Saturn, as at *d*. This line is often found on the hands of people who were either themselves deaf, or one of whose parents suffered from deafness. What is also supposed to be a sign of hereditary deafness has been already given in Fig. 45.

Some instances of blindness will be given in Chapter X.

In cases where the hand otherwise gives indication of breadth of character, if the space between the lines of heart and head is very narrow, the subject will be prone to asthma (see *a*, Figs. 75 and 76), and the theory is also correct that an islanded arch or loop in the line of head, as at *a b*, Fig. 70, is an indication of throat trouble of some kind.

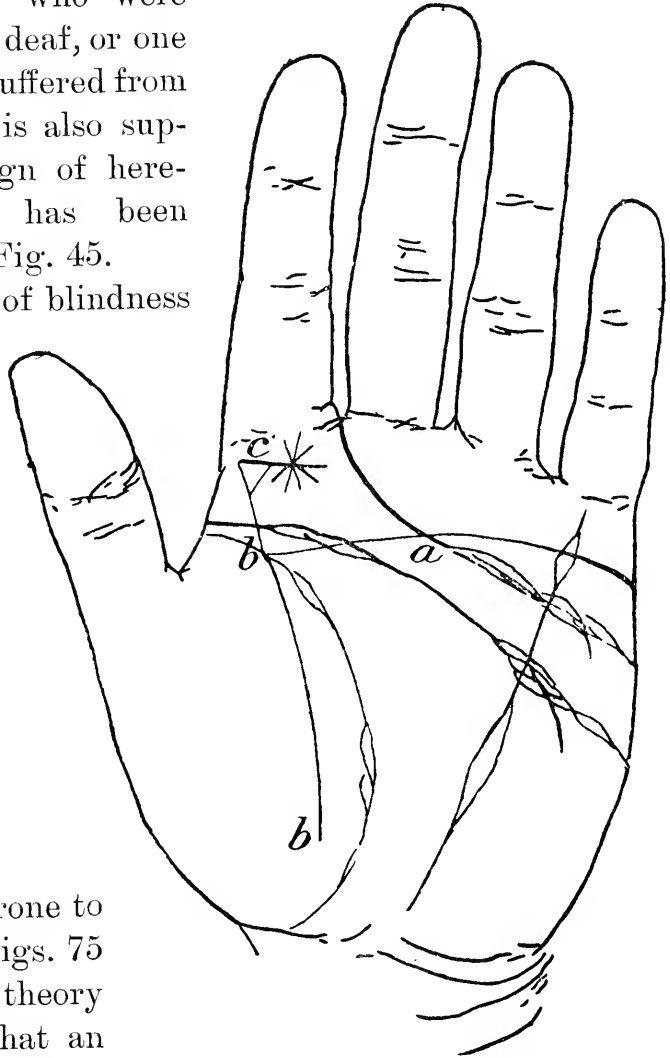


FIG. 76.

A tendency to liver complaints and indigestion is shown by the line of health being divided into long parallel lines,

as at *b*, Fig. 75; malignant fevers are indicated as at *c*, Fig. 75, and malaria sometimes as at *d*, Fig. 75.

It must be borne in mind when considering the signs of illnesses—more especially of those affections due to a disordered condition of the nerves—that the particular form which the illness will take depends to a great extent upon the type of hand, as shown by the shape and mounts; so that, within certain limits, the same sign on different hands, in which different mounts predominate, may indicate slightly different maladies of the same class, though the real cause of the illness, in the first place, will be the same in each case.

## CHAPTER X

### OTHER LINES AND MARKS

**The Girdle of Venus.**—The girdle of Venus, starting from between the fingers of Jupiter and Saturn, sometimes ends upon the percussion on the mount of Mercury, as at *b*, Fig. 54, having in these cases almost the appearance of another line of heart; and in other hands, starting in the same way, ends between the fingers of Apollo and Mercury, having then a semicircular form, as in Fig. 59.

It is sometimes clearly marked and unbroken as in Figs. 54 and 59; sometimes islanded, broken, or irregular, as at *d e*, Fig. 60.

In the former instances it gives coldness and sensuality, and in the latter greater capabilities for loving and of suffering through love.

Those people in whom this line is islanded and broken are passionate, intense in feeling, and need love, and will often sacrifice their society lives to obtain it.

The girdle of Venus in Fig. 59, clear cut, unbroken, and encircling the two middle fingers, shows a very selfish, self-centred nature; and that, as at *d g*, Fig. 61, encircling the two middle fingers, but very much broken and crossed, indicates an impulsive, warm-hearted, impetuous, and often erring character.

The worst type of the girdle of Venus occurs when there are two or even three single lines, as in Fig. 62. These

double or triple lines appear to have the effect, while perhaps imparting genius, of giving a distorted and unnatural turn to the affections, especially when found in the hand of a true Mercury subject, and all persons of an abnormal temperament are likely to have these lines.

It must be remembered that this line is not in itself a sign of vice, though, of course, if found in a hand with other bad signs, it would be so. Moreover, it is unlikely that a subject possessing genius of any sort would be without the girdle of Venus, for it adds power and intensity to the character; and even the worst significations of this line become modified, and the evil tendencies much lessened, if found in an otherwise good hand.

Of the signs upon the hand, as distinct from lines, there are at least seven—viz., stars, squares, crosses, triangles, islands, circles, and grilles.

**Stars.**—Stars are indications of extremes, both good and bad. They generally show a great shock or surprise, which may be either an unpleasant or a pleasant one, according to the attendant lines upon the hand.

A star (or stars) on the mount of Jupiter, unconnected with any other line or lines, as in Fig. 59, indicates a high worldly position. When there is one star on the mount of Jupiter in the left hand, and two on the mount of Jupiter in the right, the subject is likely to be born to a title or very high position, but would, by inheritance or marriage, succeed to a very much higher position before death.

When the star is in the right hand only, and there are no indications of a high position in the left, it may generally be inferred that the subject has attained position or rank through inheritance or marriage.

When found only in the left hand, not in the right, it is

a sign that the subject either did nothing to advance the high position to which he was born, or did not carry out the promise that his first years gave.

When there is an equal number of stars on both hands on the mount of Jupiter, the subject is born to, and will attain, a very high position.

When the star is joined on to the marriage cross on the mount of Jupiter, as at *k*, Fig. 99, it indicates a very happy and fortunate marriage.

When an ambition or success line, starting from the line of life, ends on the mount of Jupiter in a star (see *b*, Fig. 58), it is a sign of great success through intellectual capacity, and the point at which the success line leaves the line of life will indicate the age of the subject at the time he obtained his success.

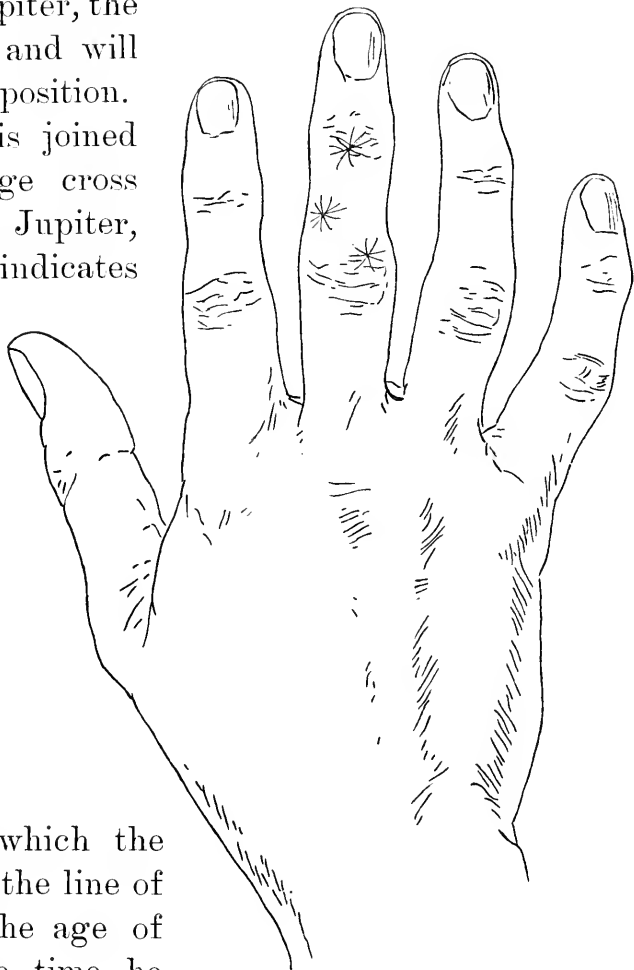


FIG. 77.

A star on the mount of Jupiter, formed partly by a branch-line from the line of head, as at *f*, Fig. 60, is also a sign that the subject is capable of excelling through intellectual ability.

A star on the inner part of the second phalange of the

thumb, as at *d*, Fig. 58, is said to be an indication of great wealth.

It will be generally found that a star on the line of health in a woman's hand, at or near the junction with the line of head (see *a*, Fig. 58), means danger in child-birth, particularly at the birth of the first child.

Clearly marked stars on the first joint of the finger of Saturn, on the back of the hand (see Fig. 77), indicate that the subject has had much to do with the management of horses. This sign will often be found on the hands of men and women who are trainers, owners of stables, etc., and intimately connected with the turf, so far as horses are concerned; and I have found this to be quite wonderfully correct in cases of well-known racing men whose hands I have read.

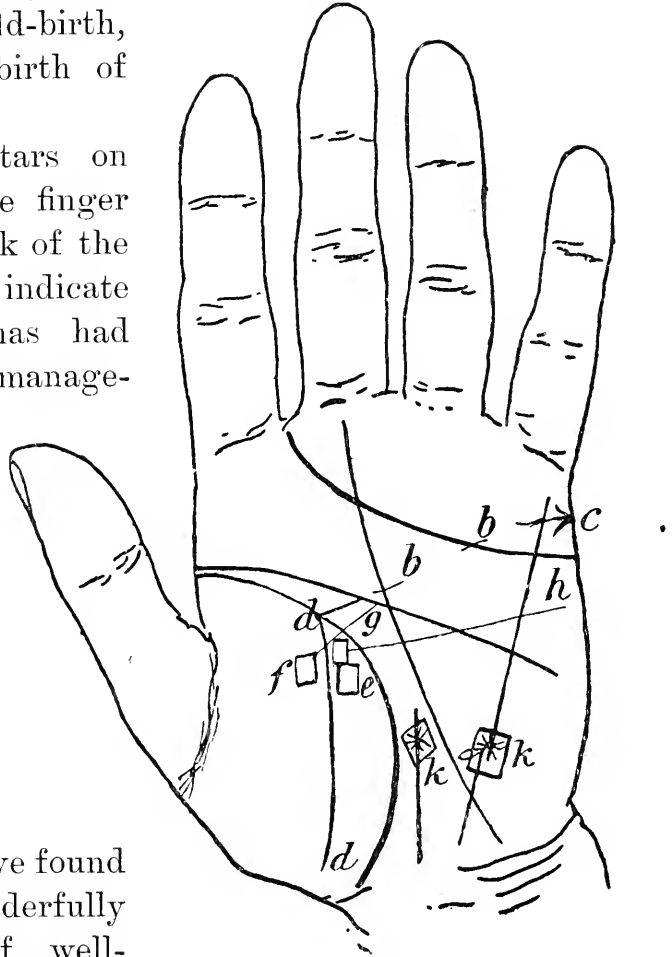


FIG. 78.

A large star upon the line of fate will often show the death of one or both parents, but more usually so when there is a shock accompanying the death, and when it is followed by a complete change in the subject's life (see *g*, Fig. 60).

An instance is given in Fig. 78 of the sudden death of a parent, occurring when the subject, then herself a young girl, was lying dangerously ill with yellow fever (see fever sign, *k*, on line of health, and square indicating complete recovery); note also square on line of fate, with break following, showing a complete change in the subject's life connected with a voyage to a distant country.

Other indications given by stars will be more conveniently treated under voyage lines, influence lines, etc., later on.

It must be borne in mind that these and all the following lines are drawn, in order to aid the student, very much more distinctly and consecutively than they would appear on the original hands.

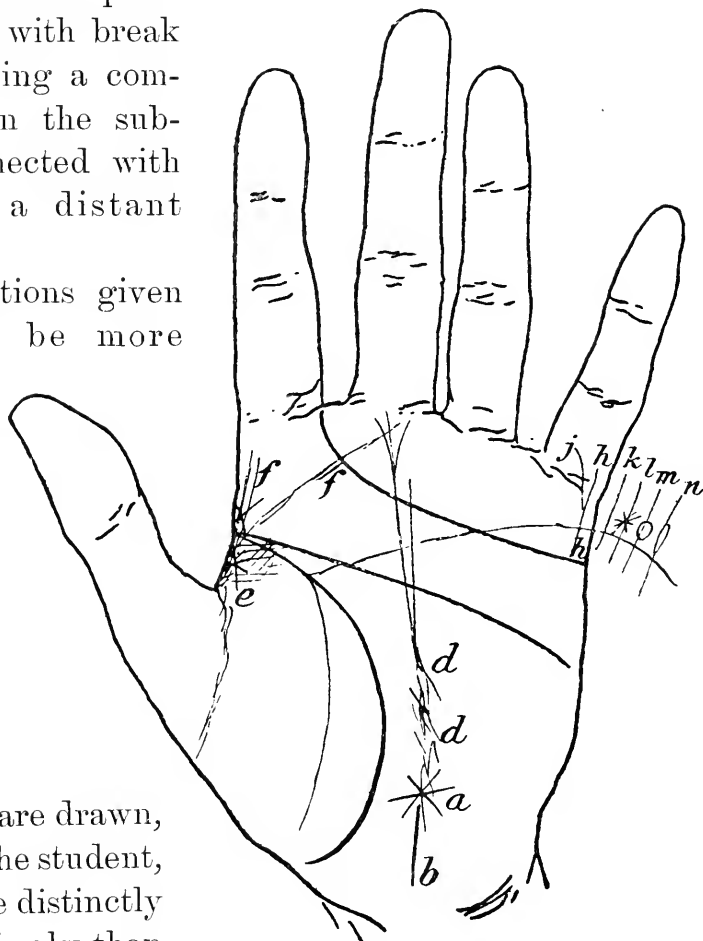


FIG. 79.

An instance is given in Fig. 79 of a girl who lost both parents at the age of twelve (see star, *a*), and who, after a childhood of comparative wealth, as shown by the line of fate commencing with a straight line, at *b*, had for many years a life of hard work and



privation, this being shown by the jagged and broken lines *d d*.

The fate-line in this hand improves at about the age of twenty-five, when her marriage takes place, and later in life becomes very good. The great change in early life is also shown by the star, *e*, and cross, *f*, on the mount of Venus at the same date.

**Squares.**—Squares indicate preservation from danger, and never have an evil signification, except when found in certain positions on the mount of Venus. When found upon any of the other mounts, unconnected with other lines upon the hand, they accentuate the good qualities of that mount.

When a square surrounds a star it indicates protection from the danger or shock threatened by the star. For instance, in Fig. 58 the square surrounding the star upon the mount of the Moon at *g* indicates that the subject was preserved from some great danger on the water.

Squares enclosing breaks in the line of life have been already referred to in Chapter IV.

There are, of course, moral squares of preservation, just as there are stars caused by mental, as well as by physical, shocks; and this one must always bear in mind when interpreting a hand. This will be referred to again in Chapter XI.

Squares placed upon the mount of Venus indicate imprisonment, or seclusion from the world from any cause—such as life in a convent or monastery, confinement in a lunatic asylum or prison, etc. Connecting lines to other parts of the hand will give the student a clue to the discovery of the particular cause for seclusion in each case. Squares on this mount are also connected with active service, and with lawsuits (see Chapter XI.).

**Crosses.**—There are two kinds of crosses: the first kind is shown in Fig. 63. Those at *d d* indicate a change of

circumstances or abode, and are placed either just outside the line of life, or at the side of the line of fate. Similar crosses found on small chance lines—such as voyage lines, influence lines, etc.—indicate changes.

The cross on the mount of Jupiter, as at *b*, Fig. 63, is supposed to indicate a happy marriage.

A cross, as at *c*, found on the mount of Mercury, is called by some the scribbler's cross, and shows a great facility in writing.

The cross which signifies that the subject will be the means of saving life (or the Victoria Cross) is shown at *e*. It is placed between the line of life, at the base of the mount of Venus, and the line of fate. If this cross is found only in the left hand it is an indication that the distinction is likely to be deserved or gained in early life; if only in the right hand, that it will occur later in life. When the cross is shown in both hands the subject should be the means of saving many lives, and I have found this to be correct upon several occasions.

Before the South African War, I told two officers who consulted me that I thought, judging by this cross and other signs, that they would receive the Victoria Cross, and this prophecy was fulfilled in both cases.

The second kind of cross—the straight or rectangular, as seen in Fig. 64—is generally a sign of death or misfortune, or bears some other evil signification.

Those surrounded by the leaf-shaped island on the mount of Venus, within the line of life, as at *a*, generally indicate the death of a very near relation, or a husband or wife; and those at *b b* would also indicate deaths much felt.

The cross on the mount of Saturn at *c*, Fig. 64, signifies danger from fire (for further illustrations of this see pp. 169 and 170). The same cross on the mount of Mercury (see *d*)

is supposed to be an indication that the subject is dishonest ; but this should, of course, be taken in conjunction with other signs before arriving at a decision. And a similar cross on the mount of the Moon, if attached to a sloping head-line, as at *e*, is supposed to show that he is untruthful. But these signs must not be relied upon without further confirmation.

A cross on the second phalange of Saturn, as at *f*, Fig. 64, on the side nearest the Apollo finger, is said to indicate a change of religion ; and many small, badly marked crosses in the same place are supposed to indicate a state of mind wavering and much unsettled with regard to doctrine. But I have found that the only true method of arriving at a knowledge of the condition of mind, religious or otherwise, is to study the lines on the mount of Venus, as will be shown later.

**The Triangle.**—The triangle, wherever found upon the hand, is a sign of mental capacity, or, more properly speaking, of finesse and diplomatic talent ; but, taken in its worse sense, it gives the subject great capabilities for entering upon negotiations favourable to himself alone. In fact, a subject whose hand has many triangles will be sure to succeed through tact and diplomacy, as he will continually keep an eye on the main chance.

Thus, subjects who have a triangle, as at *h*, Fig. 21, in connection with a line of influence, *g g* (see Chapter XI.), will undoubtedly be guided more by their heads than by their hearts with reference to that particular friendship.

It must be remembered that the triangle should be distinct, and not be made by lines from other parts of the hand, which would have definite meanings of their own ; thus, the triangle, *j*, would indicate the diplomatic interference of a third party, *k k*, with the friend indicated by *r r*.

A triangle on the mount of Jupiter connected with a star

(see *d*, Fig. 21), is a sign that the subject has gained success through tact. This sign will often be found on the hands of successful politicians; and in the hands of their wives there will frequently be found the triangle in connection with the marriage cross on Jupiter (see *e*, Fig. 69), clearly denoting their husband's political career.

In the case of a woman who has been diplomatic in gaining a husband, there will often be a line of communication, as at *b c*, Fig. 76, from the influence line, *b b*, to a triangle and star on the mount of Jupiter.

**Islands.**—Islands, wherever found, as I shall hope to make clear by many small illustrations, always have a bad or unfortunate signification.

Those which indicate physical disaster are usually inclined to be of a diamond or leaf shape, as in Fig. 76, and appear to commence when the line proper ceases; those indicating moral failings are of varying shapes: some, as shown at *g*, Fig. 74, have the appearance of being made by the addition of another curved line to the main line, while others are round, long, pointed, or doubled, as the case may be. But, in fact, the shapes of islands differ immensely in different hands, and no infallible rule can be laid down as regards their formation. Very tiny islands, placed horizontally across the line of life, indicate a suicidal frame of mind at the dates when the islands occur (see *ff*, Fig. 21); but it is not at all probable that suicide will really take place when this mark only is shown, unless there is a complete break in the line of life at the same time.

Islands have been already noticed in connection with hysteria, and they will be further treated of in Chapter XI.

Some islands, however, may be only danger signals, which will entirely disappear if the danger, mental or

physical, is averted ; and islands, due to imagination merely, are constantly found upon the hands of extremely sensitive and highly strung people, indicating the fear of things mental or physical—such as scandals, operations, etc.—which may never occur ; and in this latter case, the island would often entirely disappear later on.

Islands also indicate periods of trouble ; for instance, an island going from the mount of Venus towards the mount of Apollo would be likely to indicate money trouble, possibly accompanied by scandal ; an island going to the mount of Mars (as Mars governs law and family affairs, as well as warfare) would, in the same way, indicate danger of law trouble or trouble with relations ; and a large-sized island crossing the

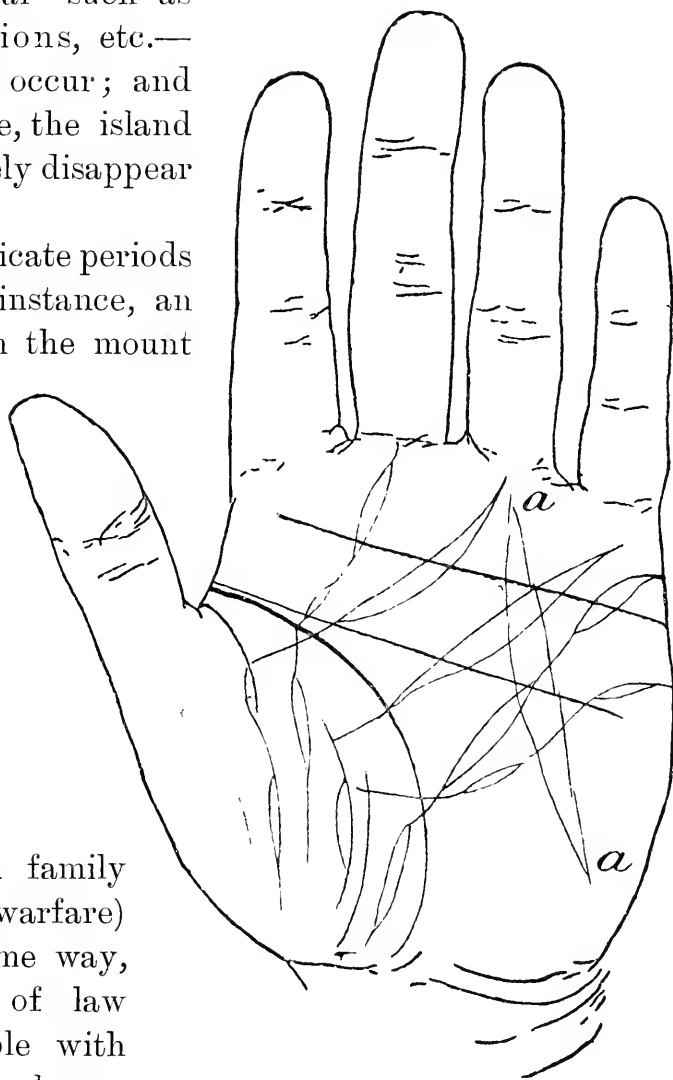


FIG. 80.

hand from Venus to Mars, when attached to a husband's (or wife's) influence line on the mount of Venus, would indicate divorce, or at least great likelihood of it.

Times of religious difficulty are often marked by an

island, unattached to any influence line on Venus, going towards Saturn, connected with another line tending towards Jupiter (religion); if there is no branch towards Jupiter, a time of any other mental doubt or difficulty is more likely to be indicated. In the same way, an island, unattached to an influence line, going from Venus to the Moon, would be likely to mean anxiety or trouble in connection with another country, or anything connected with the sea or water; whereas, if the same islanded line is attached to an influence line on Venus, it would have other interpretations—such as scandal, or anxiety about drink, in connection with the influence. This method can be applied in the same manner to islands on any part of the hand—*e.g.*, an island (see *a a*, Fig. 80) from the Moon to Apollo can generally be interpreted as indicating money trouble and difficulty in connection with another country, the mount of Apollo governing money, and the mount of the Moon governing countries over the sea. Several illustrations of such islands are shown in Fig. 80, where, however, all the islands are connected with influence lines (indicating friends or relations, see Chapter XI.), except that from the mount of the Moon to the mount of Apollo.

It must be borne in mind that, when the islands have no influence lines attached to them on the mount of Venus, the trouble is caused by things, and not by people.

**Bracelets.**—The bracelets, or rascettes, are those lines on the wrist shown in Fig. 74, at *d d* and *e e*. To have three perfectly formed bracelets is supposed to be a sign that the subject will be very lucky and successful all through life.

It is not usual to have more than two, and these are often broken, as at *d*, Fig. 74; when chained, as at *e*, it is supposed to betoken a long life of toil.

There is an old saying that the three bracelets denote health, wealth, and happiness, and that the subject who possesses a fourth bracelet is likely to have great wealth. I have seen as many as five of these lines on one wrist, but this, of course, is extremely unusual.

**The Line of Presentiment.**—There will nearly always be found on the hands of those people who have any leaning towards occult sciences a curved line rising on the mount of the Moon, and ending near the line of heart, as at *ff*, Fig. 74. Those who possess this line generally have the gift of presentiment, and always have great intuitive power.

**Ring of Solomon.**—The ring of Solomon is found, though very rarely, at the base of the finger of Jupiter (see *g g*, Fig. 64), and is also supposed to give great occult power.

A combination of these two lines in certain types of hands, not otherwise inclined to occultism, gives great common sense and clear judgment in worldly affairs, combined with much imagination and superior intellectual gifts.

**Attachment Line.**—At *f*, Fig. 35, is shown the attachment line on the Mercury percussion. This line will be discussed more fully in Chapter XI.

**The Old Maid's Line.**—I have sometimes found on the hands of elderly women, who have never married, a line starting from the attachment line on the Mercury percussion and curving round the little finger, as at *d d*, Fig. 67. It will also be found that when the attachment lines (as at *g*, Fig. 55) are barred by one deep strong line, *ff*, the subject is never likely to marry, especially if this occurs in both hands.

**The Doctor's Mark.**—In Fig. 21 are given at *e*, on the mount of Mercury, the two straight lines which are always supposed to indicate that the possessor is suited by nature to be a doctor. This will be frequently found to be correct; and these marks will also be found upon the hands of women who are fitted by nature to be nurses or lady doctors.

A friend of mine, an amateur palmist, told me the other day that he had sometimes noticed these lines on the hands of barbers, and it is a curious fact that doctors and barbers among the natives of India belong to one caste. This suggests a wide field for occult investigation.

**Ring of Saturn.**—The ring of Saturn, encircling the middle finger, as at *h h*, Fig. 55, gives a love of mysticism.

**Voyage Lines.**—Voyage lines are always to be looked for at the percussion, or side of the hand, on the mount of the Moon. They are reckoned upwards from the wrist to about the centre of the hand (see *e* to *f* on Fig. 54).

By counting these lines the student will be able to tell the number of voyages which the subject will take during his life.

These lines are, of course, of different lengths, indicating shorter or longer voyages. Some are very clearly and distinctly marked, others less clearly, according to the type of hand in which they are found; and the distances between the lines indicate the number of months or years which have, or will, elapse between each voyage.

For instance, a line as at *b*, Fig. 71, would indicate a voyage taken in very early life, and that at *c* would show a long voyage taken late in life.

There will often be found, in the case of a very long voyage, a communicating line—such as *d e*, Fig. 71—starting from the line of life at *d*, and meeting the voyage line on



the percussion at *e*. The point *d*, at which this line started from the line of life, would indicate the date at which the voyage was taken.

Double lines (as shown at *f f*, Fig. 71) will be found to indicate a voyage abroad and a return voyage, without a long period of residence in the country to which the subject had gone. An islanded voyage line (see *g*, Fig. 71), would show that some trouble or scandal was connected with that voyage.

Lines on the lower part of the mount of the Moon, as in Fig. 81, indicate land journeys, and will often be joined on to a voyage line, such as *c*, showing that the subject's voyage was followed by a long overland journey, or vice versa.

It will also be found that squares on the lower part of the mount of the Moon often indicate preservation from drowning when crossing some inland water, such as rivers or lakes (see *d e*, Fig. 81).

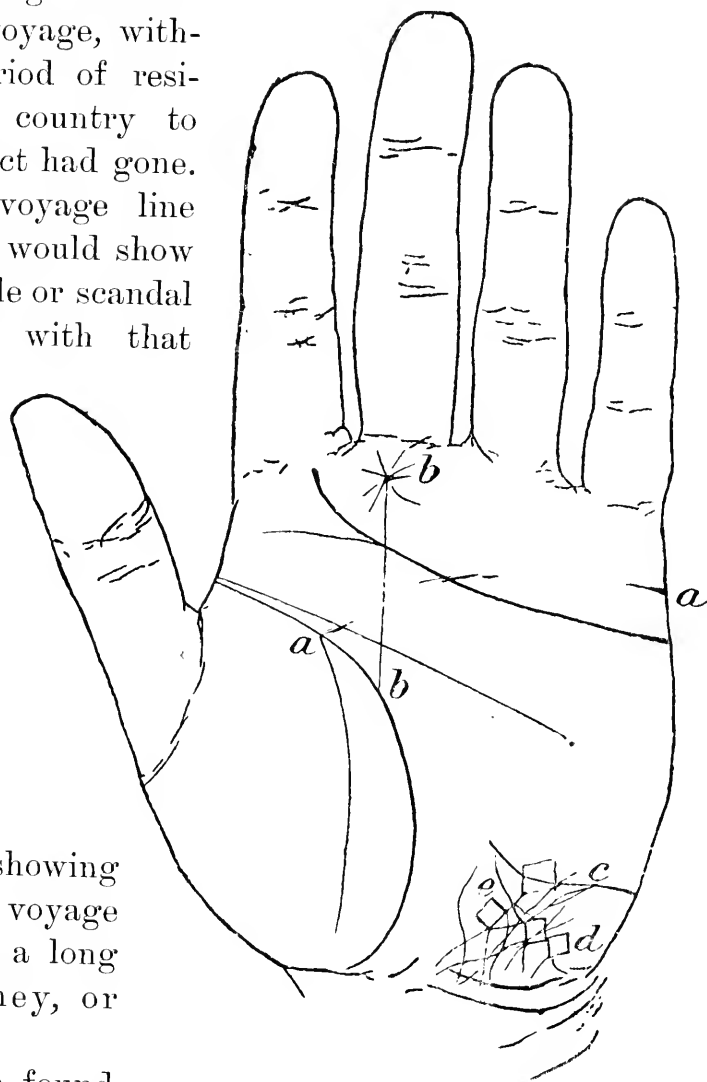


FIG. 81.

A voyage which has proved disastrous will often have a star upon its line at one point or another (see *f*, Fig. 82), either with or without a square; as also will a line showing a disastrous land journey (see *d* in the same figure). When accompanied by a square the star may only mean a great scare without real danger, and the same may be said of stars surrounded by squares elsewhere in the hand.

It is a curious fact that, in the case of some few people, who have travelled enormously, their voyages, after the first few years, make little or no impression upon their hand. This is, of course, to be directly attributed to the type of hand — *e.g.*, a phlegmatic man is not much affected by changes mentally, and therefore the events of his life will make little or no impression upon his hand.

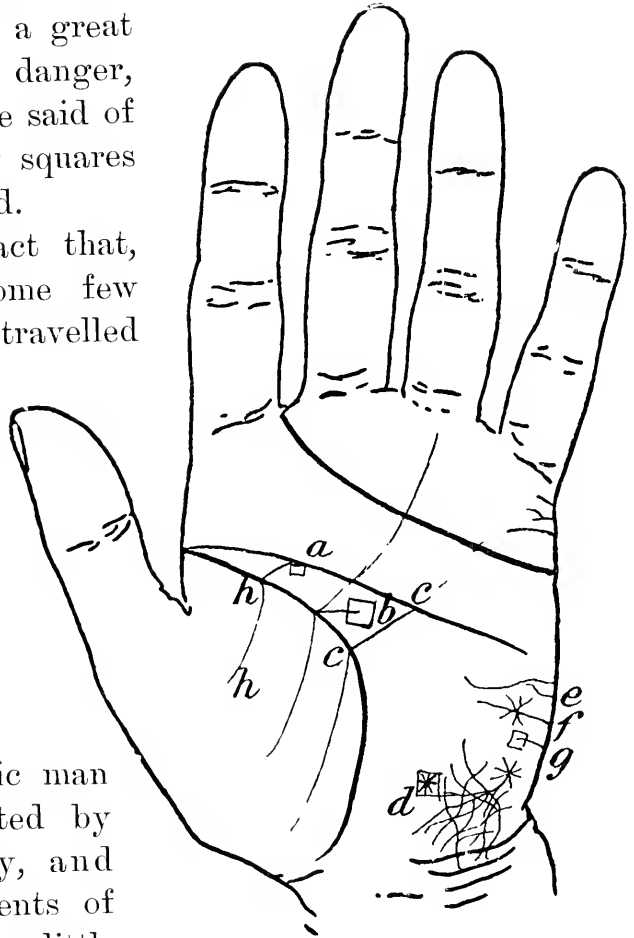


FIG. 82.

Again, there are many instances in which the hand is marked with an event which appears to have been entirely erased from the memory. I was once particularly struck by this. I said to my client: "A great deal seems to have happened in your life at the age of thirty. It is marked

as a very important time." He replied: "No, nothing happened then." I said, "Are you sure? it looks as if you had a long voyage at that time, and that disaster was connected with it." He then replied: "Oh yes, I believe I was shipwrecked, when voyaging in the Pacific about that time."

In Fig. 50 there is given an illustration taken from the hand of a man who, as a small child, passed through many adventures and hairbreadth escapes during the Indian Mutiny.

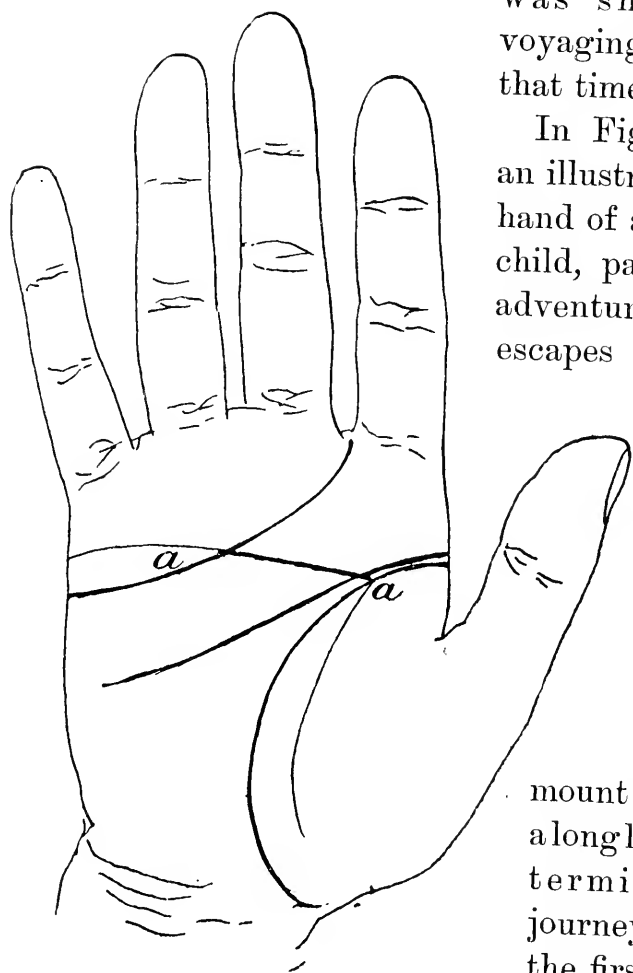


FIG. 82A.

As will be seen by the star at *a* on his line of fate, a great upheaval in his life occurred at that date. The line extending from the star on to the mount of the Moon indicates a long land journey, and that terminates in a long sea journey at *b*, which shows the first coming to Europe. Much wandering on land is shown by the many small

lines crossing and attached to the line of travel; and that a death took place on the voyage home is shown by the cross at *c*. The square of preservation, *d*, and the other square at *e*, show that twice during the long land journey the subject's life was in great danger; and another star at *f* shows a second shock.

The same interesting signs of his perils and escapes were of course also shown at the commencement of his line of life.

The study of all these smaller lines upon the hand opens out an enormous field for research in the future, for it is perfectly marvellous to consider what may be told by a careful examination of them, and I often feel that I would like to spend the whole day reading one hand, and that, even then, there would probably be much more that could be unravelled.

Another illustration is given in Fig. 84. The line, *d n*, on the mount of the Moon, connected with the line of fate, indicates that the subject, when young, took a long sea voyage; that on the voyage there were many dangers is shown

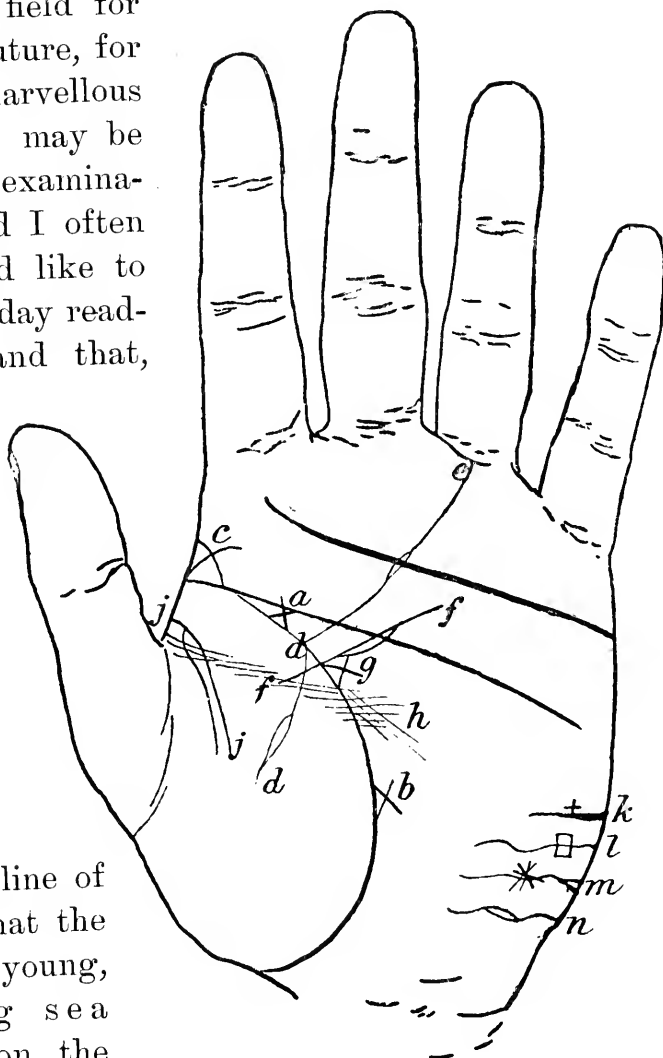


FIG. 83.

by the star and square of preservation. An escape from some great danger is also shown by the square at *r* on the line *p*, the lines *pp* indicating land journeys; and the

death cross at *s* shows that a death occurred on one of these journeys.

Instances of death, preservation from danger, shock, and trouble or scandal, when the subject is on a voyage, are given at *k*, *l*, *m*, *n*, Fig. 83.

It may seem impossible to one who has never before studied palmistry on these lines to believe that such minute details of events can really be found upon the hand, and interpreted so fully. My advice to students is: obtain a really good strong magnifying glass and carefully and minutely study the hands of all those whom you meet, and though in nine hands you may not find those minute marks, you will do so in the tenth, to your own and his complete satisfaction and astonishment.

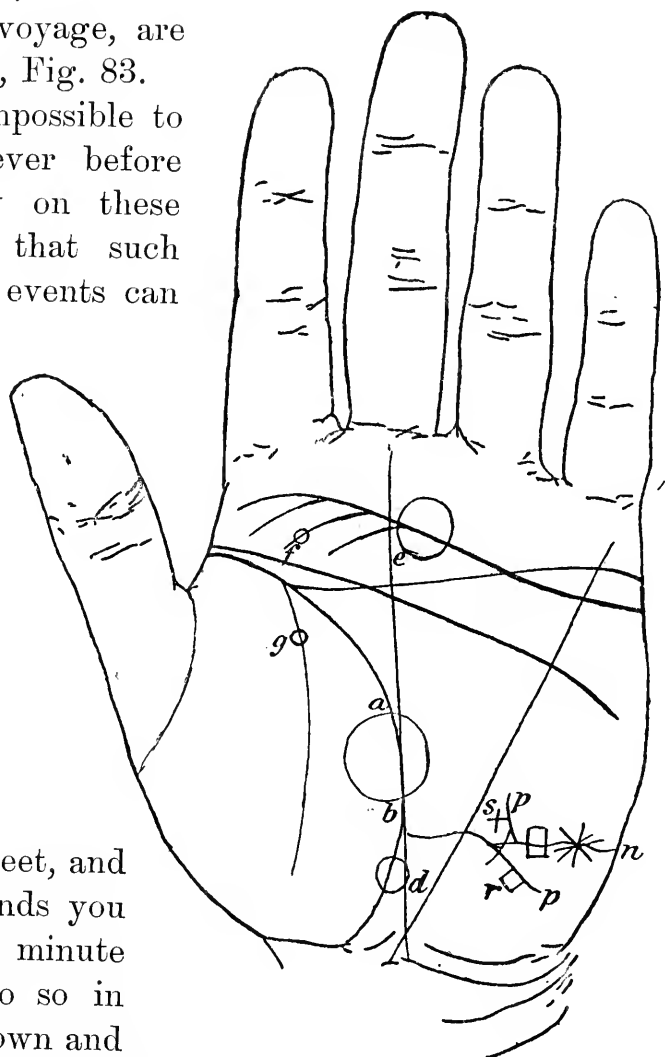


FIG. 84.

**Circles**, wherever found upon the hand, indicate blindness either to the subject himself or to those with whose lives he is much concerned. These signs are not frequently seen, but when found are quite to be depended upon.

Several instances are shown in Fig. 84. For example, the point *a* indicates the age at which the subject began to lose his eyesight, and the point *b* the age at which he became totally blind.

These circles are sometimes very small and indefinitely marked, as at *d*, but a strong magnifying glass will always help one to determine whether such a mark is a sign of blindness or not.

The circle *e* upon the line of heart indicates that there is great danger that the subject may some day lose his eyesight.

A branch line from the heart, with a circle, *f*, upon it, indicates that one much loved by the subject is blind.

In the hand of a lady, the date at which her husband became blind was shown by the circle, *g*, upon his line

of influence, she being about thirty years of age at that time.

In Fig. 85 is shown the hand of a lady who had a very severe accident at the age of thirty. The accident is shown by the break, *a*, on the line of life, enclosed in a square of preservation, and also by the break and square in the line of health at *b*. She escaped fracture of the skull by a

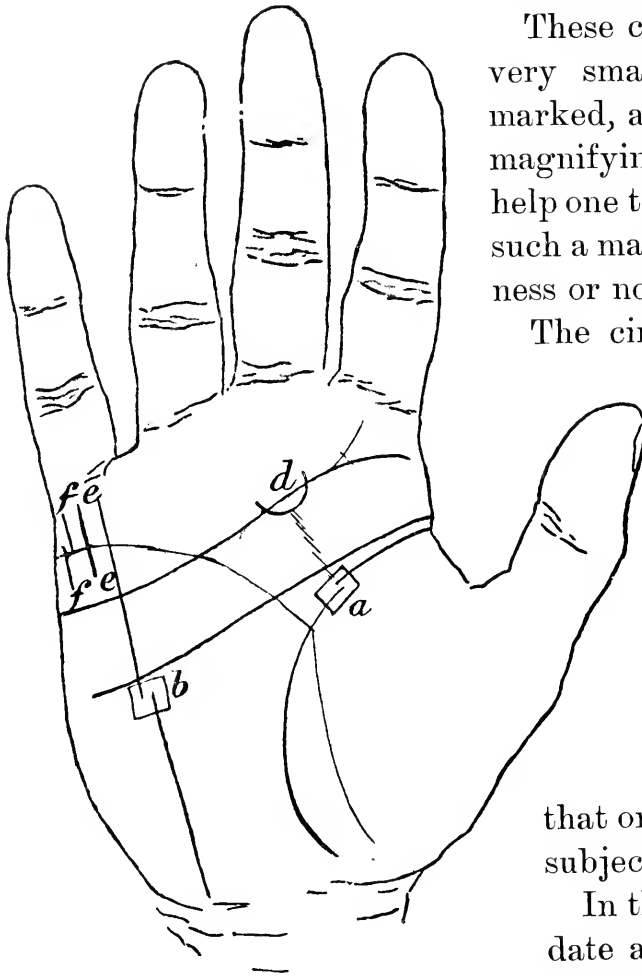


FIG. 85.

miracle, but lost the sight of one eye, and this is most clearly shown by the line of communication from the square on the line of life to the *half-circle*, *d*, on the line of heart.

The half-circle apparently indicates the loss of one eye only, as in cases of total blindness I have always found a complete circle.

**Grilles.**—An illustration of a grille has already been given in Fig. 34. Occasionally a grille near the line of life, appearing like a succession of small crosses, and connected with the line of head, where there is a somewhat similar appearance, indicates a change of religion at that period in the life of the subject (see *a b*, Fig. 86), where the subject would be from twenty-three to twenty-five years of age; especially if in the same hand is found the cross upon the inner side of the first phalange of the finger of Saturn, as at *d*.

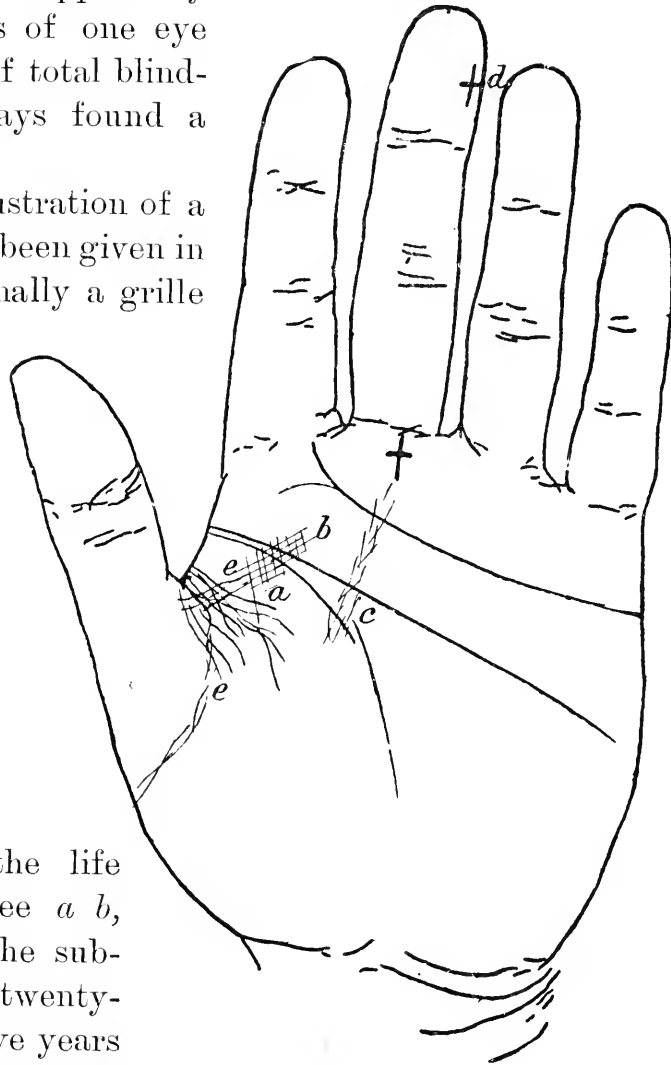


FIG. 86.

When there are lines of communication from the line at the base of the thumb to the grille, as *e e*, it is a sign that

the change of religion is the cause of dissension between the subject and his relations.

In Fig. 87 is given the line of fate on the hand of a lady who had made a love marriage when quite young (see line *ff*), and the only cause of unhappiness in the first years of her married life was that she and her husband had not the same religion.

This I found to be indicated by the small lines crossing her line of fate at *h*. After a year or two the husband was converted to his wife's views, and in consequence the marriage became ideally happy, and remained so for a great many years, as is shown by the husband's line *ff*, as sister line to the line of fate.

In Fig. 88, *a a a* there is also shown a period of religious difficulty, Jupiter indicating religion and Saturn uncertainty of mind.

The square on the mount of Saturn, with a cross in the centre, as at *a*, Fig. 89, is a very sure indication of fire, and a curious instance taken from life is given in Fig. 87. In this

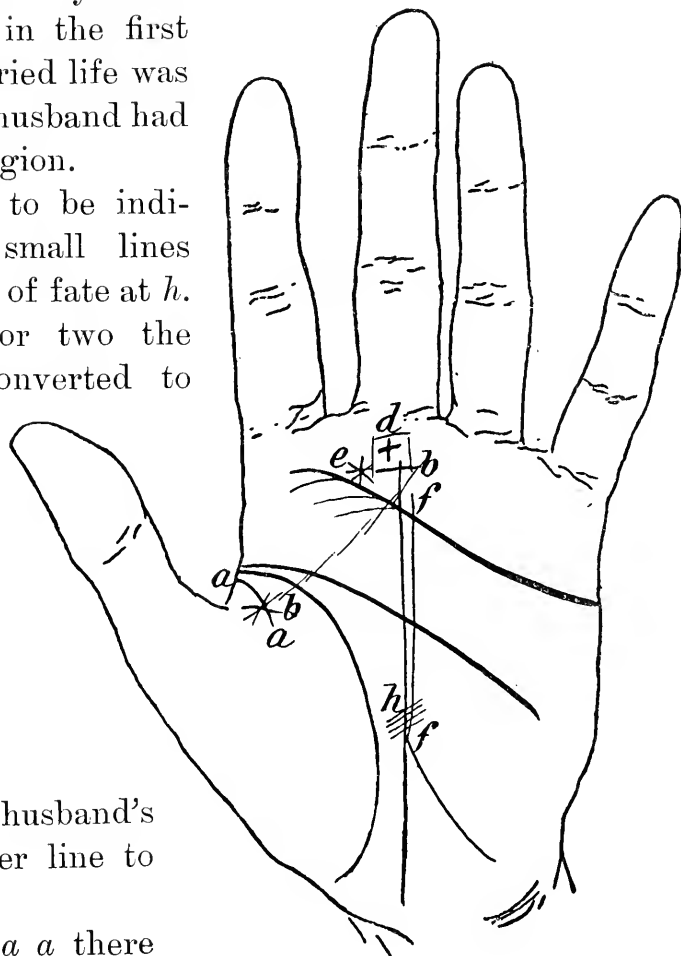


FIG. 87.



case the influence line, *aa*, on the mount of Venus, indicates an old family friend, and the star at the end shows that she passed out of the subject's life suddenly; a line of communication, *b b*, tells us where to look for the cause; *d* shows us the fire sign on the mount of Saturn, surrounded by the square, which means preservation to the subject herself; and we also see the small star at *e*, showing a shock, on the end of a branch line from the line of heart, and attached to one corner of the square.

The facts of the case were these:

The lady whose hand I read was, when a girl of about twenty, confined to her bed by an accident which prevented her walking; a lamp in the room exploded, and her nurse, an old family friend, in endeavouring to extinguish the flames, caught fire, and was burnt to death before her eyes, before help could arrive.

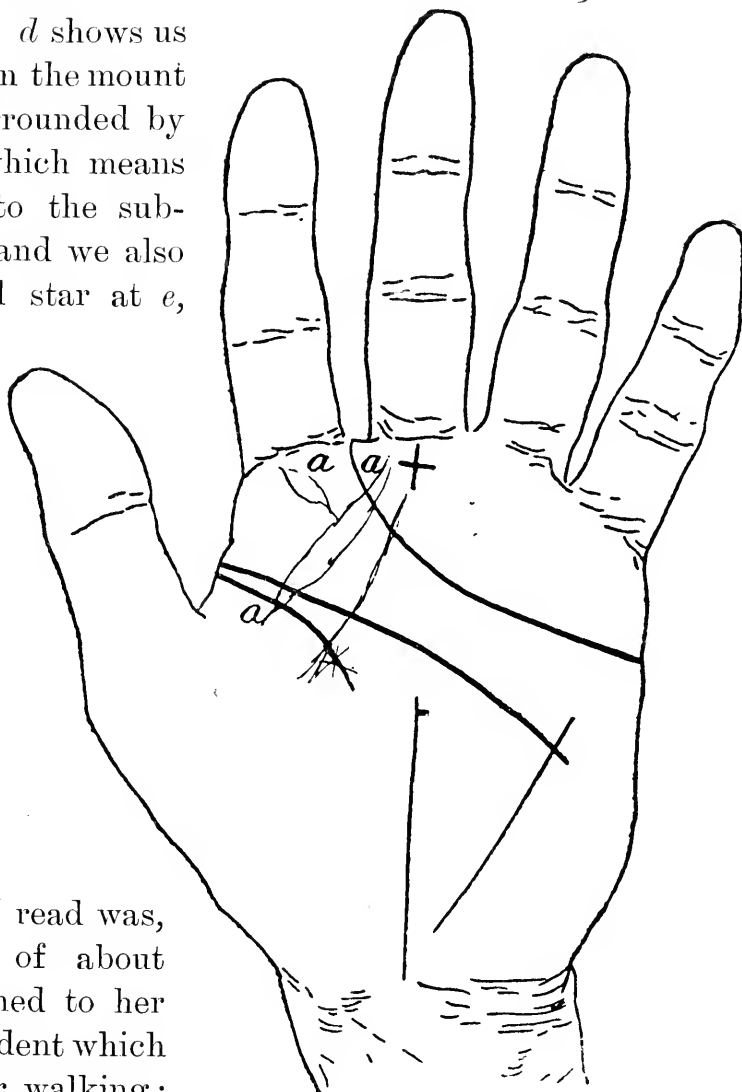


FIG. 88.

In such cases there is often to be found a faint communicating line, as at *b b*, which, as it crosses the line of life, gives the date in the life of the subject at which the accident occurred, or is likely to occur.

When two lines like these are found (see *b b* and *c c*, Fig. 89) it is very likely that the subject may twice during his life suffer from the effects of fire, though not necessarily in a personal accident, if the line of communication starts from an influence line, as at *c*. Nor is there great personal danger to be apprehended, unless the square is altogether absent, and only the cross on the mount of Saturn, with the line of communication from the line of life remains; when, if there be a break in the line of life, as at *c*, Fig. 86, or an entire cessation of the line, as in Fig. 88, the accident will be very likely to end fatally.

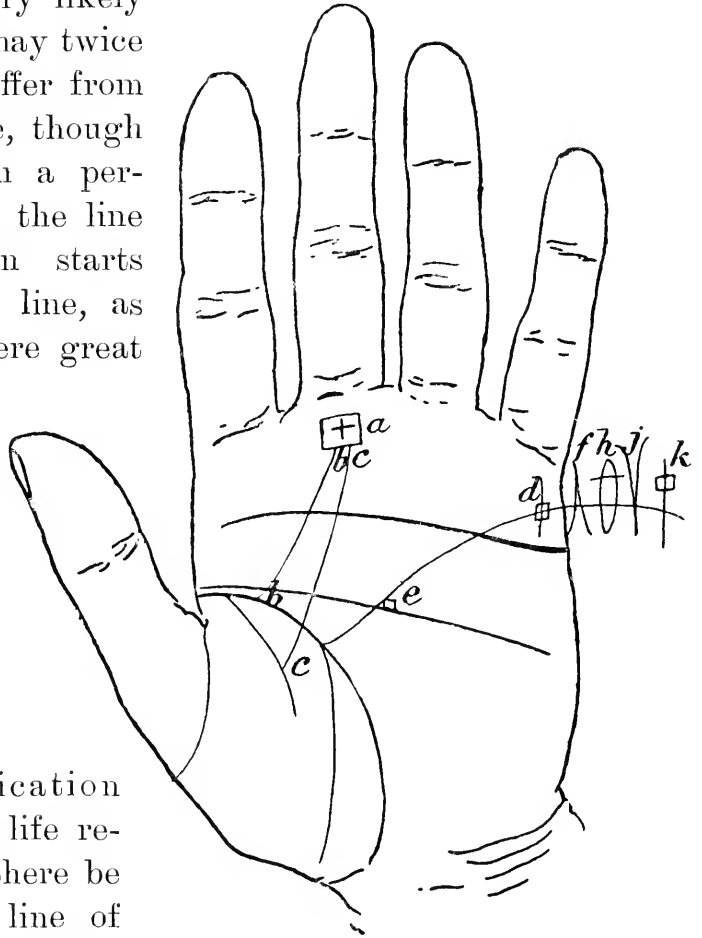


FIG. 89.

**Children's Lines.**—Children are shown by the vertical lines which cross the attachment lines on the Mercury percussion.

They do not as a rule begin further on the mount of Mercury than the line *e e*, in Fig. 85, and can generally be best seen when looking at the percussion from the side. When the line is straight, long and clearly marked as at *e e*, it indicates that the child is physically perfect, and will in all probability live to be old.

If the line is broken in two, as at *f f*, Fig. 85, it will in all probability indicate death to the child at the time when the break occurs; but I have sometimes found it to indicate a great change in the child's life—such as the second marriage of its mother at that age, in the case where the marriage was greatly objected to by the child.

If the child's line is good and straight, and extends some way up the Mercury finger, as at *h h*, Fig. 79, it indicates great success in life; and if the line has a prong or branch, as at *j*, it indicates marriage; and when the sister line is clear and good, a fortunate marriage. The dates of the children's marriages can often by careful calculation be ascertained fairly correctly by an examination of the parents' hands.

As a general rule lines indicating boys are straight, and those denoting girls are inclined to be curved, but no really hard-and-fast rule can be laid down in the matter, and it is one of the greatest difficulties in palmistry to decide the sex of a child. If the line ends with a star, as at *k*, Fig. 79, it will probably indicate the sudden death of the child; but if the star be only on the line, as at *l*, and not at the end, some shock received by the child will be indicated, and not death.!

A circle on the line, as at *m*, indicates a blind child.

An island, as at *n*, indicates a child who has an internal complaint.

A line with a square upon it, as *k*, Fig. 89, shows that the

child has been preserved from death, either from an accident or from an operation; if the latter, a small island will accompany the square.

Lines, as at *f* and *j*, indicate twins. Small breaks upon the line often show illnesses, and small crosses changes.

An idiot child is indicated as at *h*.

When there is a square on the child's line, at the point where the marriage line across the hand meets the attachment line (see *d*, Fig. 89), there will be great danger to the mother at the birth of that particular child, especially when there is a small square, as at *e*, upon the line of head near the marriage line.

Early in the year 1899, when reading the hand of an elderly man, I saw that the line of one of his children was broken, as at *e*, Fig. 100, and said: "It looks to me as if your son would meet with a serious accident, possibly a wound in battle." He replied: "He may of course have an accident, but I do not think he is likely to be engaged in warfare, as he is a civilian in Johannesburg." Some years afterwards, when again reading the hand of this gentleman, he reminded me of what I had said, and told me that his son had been most seriously wounded during the South African War.

## CHAPTER XI

### THE MOUNT OF VENUS

**The Mount of Venus.**—When first starting professionally, having hitherto practised palmistry only in the usual amateur fashion, I found that the subject which interested all my clients most deeply, and about which they all most wished to hear, was that of love and marriage, with their terminations—widowhood and divorce. I studied every book which had, up to that date, been written upon the subject of palmistry, only to find that, even in the works of Desbarrolles—that past master in the science in many other respects—there was little or no real help on these matters ; and then, to my intense astonishment, I discovered that no palmist had hitherto written about any of the numerous lines with which the mount of Venus is so thickly covered in almost every hand, and by the study of which we shall undoubtedly find the key to life's mysteries. I therefore studied this mount and its markings, and I may truthfully say that all my success as a palmist has been owing to my having done so. The mount of Venus on a clearly marked hand contains the whole life of the subject ; and, were I shown this mount alone, with its attendant line of life, I could give almost as correct a delineation of the events of the subject's life as if I saw the whole of his hand.

Of course, as I have before said in Chapter I., it is necessary first to study the character of the subject, and thereby

discover the motives by which he was actuated at the critical periods of his life. But the events themselves, and the lines which represent the lives of those who strongly influence a subject, are found on the mount of Venus.

As the thumb is the index to the whole character, so does the mount of Venus, surrounded by the line of life, contain the record of the events of our years.

The more self-centred the nature, and the stronger the lower or animal instincts, the fewer and less distinct will be the lines upon this mount, and, indeed, in the worst types of hands, the lines lose their significance, and become indistinct and blurred.

In many hundreds of cases when reading a well-marked hand, I have been enabled by examining these lines to give clients the most lengthy and detailed descriptions of the minute events, not only of their own lives, but also of the lives of those near and dear to them. And wonderful as this may appear now, to those who have not before studied palmistry by this method, the student will realize, after a careful perusal of the drawings—a large number of which I hope to give with this chapter (all of them taken from hands I have seen)—that it is only a question of interpreting the lines on the mount of Venus aright, provided that he has a clearly marked hand to deal with, to be able to gain a complete understanding of the inner life of the subject. Some hands have too many lines. These belong to the order of extremely nervous and sensitive people, who are often also intensely reserved. Such people will be reluctant to confess that they possess certain characteristics and attributes, and will hesitate to admit facts to be facts even to themselves, and the consequence is that the lines in their hands are vague and indefinite, and most difficult to interpret correctly. I have had two or three clients of this type, who have given me very bad quarters of an hour.

Other subjects, again, have too few lines, and therefore it is not possible to tell them much with regard to the details of their lives, as there is so little to guide one.

The most delightful hand to read is the clearly marked hand of an old person, in which, all the principal events of life being passed and indelibly recorded upon the mount of Venus and the line of life, very little is left to speculation, as must of necessity be the case when reading the hand of a younger person, more especially in the far future. For, as I have already said, lines alter and change, and nothing is absolutely certain for more than a few years ahead, though there may be very definite indications of what we may reasonably expect will occur.

I have purposely omitted, in the earlier portions of this book, saying much about the chance lines found crossing the palm of the hand, and also have not mentioned the lines on the different mounts for the following reason. Almost every one of these lines has its origin on the mount of Venus, and should never be interpreted singly, or with reference to that part of the hand in which it is found, without *first* tracing it from its source.

The line of life represents the life of the subject. As long as it continues, so long is the subject intended to live; and I will endeavour, by the illustrations in this section, to give a practical explanation of my method of determining the dates at which events shown in the hand take place, and the nature of these events themselves.

**Occurrences in Early Life.**—First, when endeavouring to read the line of life, we must see if anything peculiar can be noticed about its commencement.

Very often squares of preservation at the very beginning will give evidence of dangerous illnesses which occurred while the subject was yet a very young baby; or may show preservation from some great danger at the time of birth.

I have found such squares to have either or both meanings (see *a b c*, Fig. 35).

In one case, in which I found an unusually large and clearly marked square (see Fig. 38), with the line of life starting from the middle of it, the subject had been born with measles.

An island on the line of life at the commencement (see Fig. 39) is not always a sign of some mystery connected with birth (though it sometimes has that signification), but it is very often to be found in the hands of those people whose parents were suffering from something of a disgraceful or dishonourable nature at the time of their birth.

An upright island or islands (see Fig. 40)—for there are sometimes more even than two—is often an indication that the mother of the subject underwent some painful operation, generally before the birth, though, in some cases, I have known it to be afterwards.

When there is an open island at the commencement of the line of life, as at *c*, Fig. 45, I have found the subject to be one of twins, and twin brothers and sisters are shown as at *j j*, Fig. 83. In reference to twins, it may be of interest to note that I have seen many instances in which twin brothers and sisters were strangely alike in face and figure, but had hands which were marked entirely differently; and also twin brothers and sisters have come to me at separate times, in appearance entirely unlike, but with hands marked with such similar lines as to be almost duplicates one of the other.

**The Influences of Others.**—The influence of others is often shown very early on the line of life.

A line may be frequently seen exactly as at *a b*, Fig. 46, and it has, as a rule, shown the influence of a dearly loved nurse or governess, whose training had had very much to



do with forming the subject's character. Of course, in later life, an influence must be of a very much stronger nature than this to make such a deep impression upon the hand. Deeply engraved lines in later life are only made, in most cases, by the influence of a very absorbing affection, though in some few hands—these, of course, being most exceptional—they may mark strong platonic friendships.

It is often possible to tell the exact date at which such an influence has left the life of the subject.

If the line of influence is marked upon the hand, as at *a b*, Fig. 46, the individual will pass out of the subject's life gradually, and so completely, that in all probability he will never hear of the influence's death; or, if he does do so, not for many years after he has lost sight of her (or him). But if the line of influence ceases suddenly, as at *a a*, Fig. 47, or with a star at the end, as at *e e*, Fig. 49, the influence will pass out of the subject's life suddenly (at about the ages of twenty-one and nineteen respectively), either by death or in some equally tragical manner; but in the majority of cases a death-cross or mark of trouble would also be shown at the same date.

In the first case (Fig. 46), the death will not be naturally very much felt by the subject; and this is shown by the great distance from the line of life of the influence line at its termination, the subject having little or nothing to do with the influence after the age of eighteen or nineteen.

Of course, lines of influence are marked in this manner all down the line of life, as will be seen by anyone who examines the mount of Venus; and the dates of their entrance and exit may, by a little study, be in most cases accurately determined.

At *c d*, Fig. 46, there is given an example of the influence of a good friend coming into the life of the subject at about the age of thirty. The line ends in a star, and in the

particular instance I quote from—an absolutely genuine one—the friend was killed while hunting when the subject was about the age of forty-two.

At *ff*, Fig. 49, is given an instance of the influence line of a good friend of many years' standing, whose death took place after a long and painful illness from an internal disorder, and was, of course, keenly felt by the subject, because, as will be observed, from the continued proximity of the influence line to the line of life (which represents the life of the subject), the friendship had remained through all these years a very close one. The commencement of the island, *g*, on the influence line gives the date at which the illness of the influence began.

Influence lines are often seen, as at *jj*, Fig. 50, with a long, leaf-shaped island extending nearly the whole way.

This would be an indication that the influence had a long period of delicate health; and a little, clear, single square enclosed in this long island, as at *k*, indicates that at that date, when the subject was about forty, the life of this influence was in danger—probably from an operation—which, however, did not terminate fatally, as the island continues in the hand for many years longer.

At *bb*, Fig. 47, is given an instance of a friendship which lasted for a considerable number of years, with intervals of misunderstanding and estrangement. These are shown by the many breaks and jars upon the influence line, and we can judge that these quarrels must have been caused, to a great extent, by the interference of others, because of the many little hair-lines, *g*, showing the influence of other people, attendant on it.

Such is not the case in the long influence line with many breaks, shown at *ll*, Fig. 50. There are no attendant hair-lines upon this influence line, so that the quarrels must have been due to incompatibility of temper or other causes,

to which a careful study of the character of the subject will probably give the clue.

An influence line with islands shows infidelity to the subject when it swoops away from the line of life, but illness merely, when it remains close to it; and very little difficulty need be experienced after the first, in deciding which of these two interpretations is the correct one in each individual case.

Of course it is quite likely that illness as well as infidelity may be shown by the islands on an influence line which swoops away from the line of life; but, as a rule, the influence line showing illness has the islands and the influence line itself more broken and wavering than in the other case.

At *a a*, Fig. 51, I give an example of a bad influence: such as, for instance, that of a married man over an unmarried girl, which, in this case, only remains for a very short time in the subject's life.

It can be seen that this influence is a bad one, both because of the island upon it, and because it almost immediately trends away from the line of life, thus altogether doing away with the possibility of the island denoting an illness in the life of a permanent friend.

In Fig. 55 are given two instances: one, *c c*, of a bad, and the other, *d d*, of a good, influence—both remaining for some time in the subject's life.

At *l l*, Fig. 51, is given an instance of a friendship (a good one) which passed out of the subject's life for a great number of years, and then came in again at *m n*, and remained a close one for the rest of his life. The point, *n*, on the line of life gives the date when the friendship came into the life for the second time.

The accidents as well as the illnesses of friends are also plainly shown on the influence lines.

At *b b*, Fig. 56, will be observed an influence line showing several vicissitudes, which also affected the life of the subject.

As will be readily understood, events which affect the life of the influence only, and which do not concern the subject, will be marked on the influence line only.

First there is the indication of an accident to the influence, shown by the starred and broken line surrounded by a square at *c*; next, a breach in the friendship is shown by the break in the line at *d*, with a connecting line of worry from the influence line to the subject's line of life; thirdly, the bad effect of another person upon the influence is shown by the small islanded hair-line, *e*, meeting the line of influence, and by the islanded line of worry, *h*, caused by this, going to the subject's line of life. This, however, has no lasting effect, for the friendship continues for some years, and, as will be seen, ends with the death of the influence from the effect of an accident, in which the subject was also involved: this being shown by the hair-line, *f*, connecting the termination of the influence line with the subject's accident square, *g*, on the line of life. That the subject was uninjured by this accident is shown by there being no break in his line of life.

The death of the friend is shown by the influence line not again emerging from the square, which would show that death must have resulted from the effects of the accident, but not necessarily that the friend was killed in the accident itself, though this might have been the case; and, in the event of the sudden death of a friend from an accident, the line of influence will be very much more likely to terminate with a star.

In a case like this there will sometimes be found a star on the unbroken health-line of the subject, at the same date as the square on his line of life, showing a terrible shock (see *d*, Fig. 57).

At *c c*, Fig. 57, is also indicated a shock to the subject—not necessarily connected with the line of the influence over which it passes; and at *e e* in this figure is shown a preservation from danger on the water.

**Colour Lines.**—In Fig. 57, at *a a*, is shown an influence line which is a good one, because it is straight and un-islanded; and we see that in this case the influence is that of a dark person, because a faint hair-line, *a b*, goes to the mount of Saturn.

These colour lines are *very faint, hair-like* lines, and are, therefore, extremely difficult to find, except with the aid of a magnifying-glass, but I have found them to be most absolutely correct, and it has been entirely owing to their help that I have been able to give many people the exact descriptions of those who have most influenced their lives.

For instance, if there is a hair-line from the *commencement of an influence line* going directly to Saturn, it is only necessary to describe the friend as being a true Saturnian subject (Chapter III.); in order to be quite correct; and if—as in the case of the bad influence shown at *f f*, Fig. 58—a hair-line, *f f*, going to Apollo is found, the influence will, of course, be an Apollo subject.

Very often the colour line of a bad influence will have several small islands (as at *h h*, Fig. 58), marked upon it, or one large island; and occasionally the entire line may be islanded.

In Fig. 61 there is given an instance of the exceedingly bad moral influence of a dark person—the entire influence line, *e e*, on the mount of Venus forming a complete island. We know that the influence is dark because an island, *f f*, goes from the line of life to the mount of Saturn; and, moreover, colour lines are never islanded in this manner unless the influence is an exceedingly bad one.

In Fig. 63, at *f f*, is shown an indication of sorrow and

trouble (and probably of disgrace of some kind), but not a personally immoral influence.

We know this because an island is in itself a sign of misfortune (not necessarily of scandal), and, tending towards the mount of Saturn, might indicate trouble or loss in connection with land or mines, etc. (Saturn governing the earth); and, under any circumstances, would, when going to Saturn, indicate trouble of some kind. This mark cannot possibly mean *here* the evil influence of a person, as there is no influence line or influence island on the mount of Venus, as there is at *e e*, Fig. 61.

It is very important that the student should note the difference between these two figures.

When a bad influence is of the subject's own sex, the colour line would be almost chained, and, instead of running directly to a mount, colour lines will often in these cases run between the fingers—especially between the fingers of Apollo and Mercury—as at *e f*, Fig. 90.

Colour lines are, of course, most apparent on the hands of very sensitive people. On hands with few lines they will often not be marked at all.

**Marriage.**—Marriage is undoubtedly the event of the greatest importance in the lives of most persons, and the exact date of their marriage, either in the past or future, is what everyone, as a rule, is most anxious to hear from the lips of the palmist.

I have seen persons on whose hands were the happy marriage cross on the mount of Jupiter (see *e*, Fig. 35), the marriage line on the fate-line (see *d d*), and the attachment line on the percussion at the mount of Mercury (see *f*), who had not married, and never would marry.

All these signs are utterly unreliable, if not confirmed by the influence line upon the mount of Venus, which must also have a line of connection across the hand to the

attachment line on the mount of Mercury, as at  $g c$ , Fig. 69.

The exact date of the marriage can be given, as I have proved in hundreds of cases, by fixing the age at which the influence line,  $g g$ , joins the line of life.

The *ceremony* of marriage being an institution of man's creation, and differing greatly amongst various nations, is not marked upon the hand, and hence it is only by the indications shown on the influence lines upon the mount of Venus, or other lines upon the hand, as well as by a knowledge of the subject's character, that a palmist is able to tell accurately whether the ceremony has been performed or not. This one can almost always tell correctly in the case of a woman, for the reason that the omission of the ceremony will obviously have far more effect upon a woman's public life than upon a man's.

When, however, a man and a woman have lived together

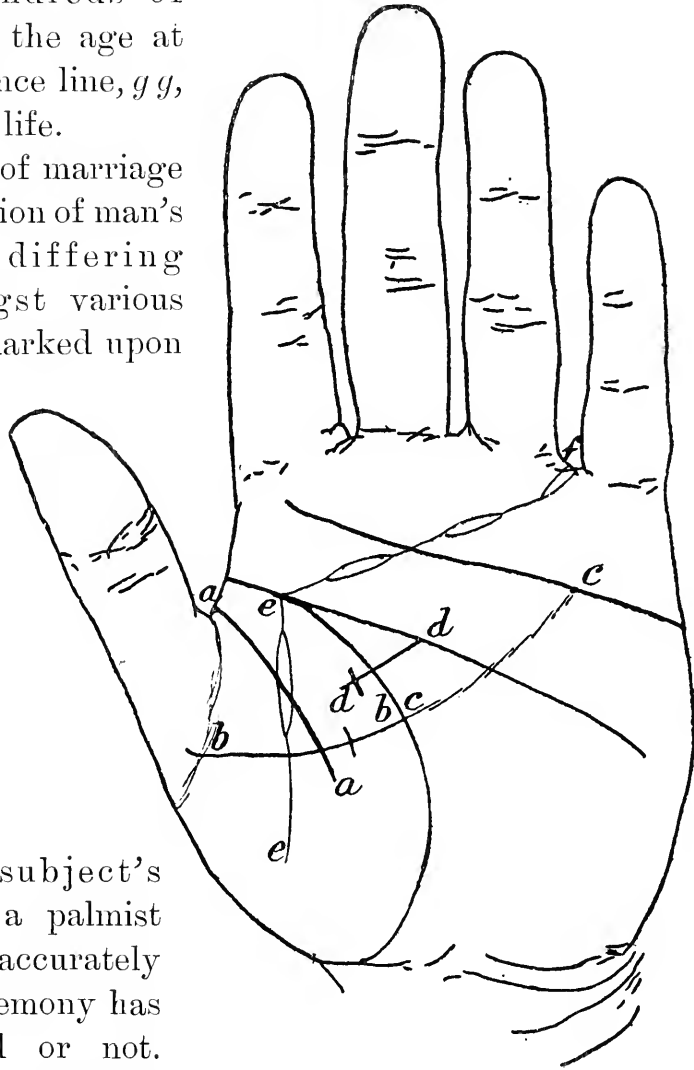


FIG. 90.

without being married, for some space of time, especially *if* they are faithful to each other, the lines of influence and marriage will be just the same as the lines in the hands of a married couple, with this exception: there will certainly be an island or islands, as at *c c*, on the line *a b* across the hand from the influence line *a a* on the mount of Venus to the attachment line on the Mercury percussion (see Fig. 39).

In the case of a woman who has had an unfortunate attachment, even if the man does not remain in her life, an island or islands will be shown on the line (*a a*, Fig. 38) across the hand to the Mercury percussion, as at *d d*; and there will be an island, as at *c*, on the fate-line; and also the line of influence, *a b*, on the mount of Venus will be likely to have an island, as at *e*.

If this line across the hand is accompanied by an island on the line of influence, as well as an island on the line of fate, it will prove the influence to be a bad one for the subject.

I have constantly found that, in the case of a marriage which lasted for a very short period of time, owing to the death of the influence (husband or wife), the influence line on the fate-line would be marked by a small island, and the island then must not be confused with the case when there are islands on all the lines that I have just referred to; and, of course, this has no connection whatever with the island on the line of fate denoting hysteria, mentioned on p. 140.

To decide whether an influence line is that of a husband (or a wife), there should be a line from the commencement of the influence line (*b b*, on the mount of Venus) joining an attachment line on the percussion at *f*, on the mount of Mercury (see Fig. 68). A colour line can often be traced as well, if we look for it, on a clearly marked hand; and, in this instance it will be seen that the husband is a



Saturnian subject, for the colour line, *b c*, goes to the mount of Saturn.

Occasionally, when the marriage is a very happy one, the marriage influence line is marked by a double parallel line on the right hand.

In the case of marriage and of some very strong attachments the colour lines, instead of starting from the mount of Venus, as at *b*, Fig. 68, will sometimes start from some point on the line across the hand to the Mercury percussion, as at *a a*, Fig. 69, where, as will be seen, the husband is an Apollo subject. In the same hand the marriage, an exceedingly happy one, is shown on the fate-line by the sister line, *b b*. As will be noticed, there is no line from the mount of the Moon to the fate-line, as at *b b*, Fig. 55, and this omission I have found to be very usual when the line of influence on Venus and the marriage line across the hand are clearly marked.

In the hands of excessively selfish people I have found influence lines (and sometimes marriage lines) marked only as at *a a*, Fig. 40. Often a line like this is the solitary indication in a man's hand of his having been married; the line *a a* of course showing how long the wife remained in his life, and how little he thought of her.

We must judge the date of the marriage by drawing an imaginary line to the line of life from the commencement of the line *a a*.

It is a remarkable fact that, when a marriage is a marriage in name only, but continues for many years not unhappily, the line of influence will run parallel to the line of life, but never join it; nor will there be any connecting line from the line of life to the mount of Mercury (see *a a*, Fig. 72).

Attachment lines (see Fig. 75, *e g f*) are supposed to indicate the number of times the subject's life has been strongly

influenced by one of the opposite sex. Some people have only one of these lines, and others as many as five or six, but this is rare.

When a person has only one such line in the left hand and two in the right, it is a sign that he (or she) has only loved, and will only love, once really during his lifetime; but that he has, at some time been strongly influenced by two people, and may even have been twice married. For the left hand always indicates the amount of affection felt by the subject himself for the influence.

Lines, as at *e* and *f*, if there are no connecting links of any sort with the mount of Venus, would mean simply deep affections on the part of the subject, which were never developed further.

A broken engagement mark on the percussion is always jagged and forked, as at *g*.

In the case of a broken engagement, a line, *j j*, frequently cuts through the influence line *h h* (see Fig. 75) and the line of life, at the date when the engagement was broken off, and, although there may be no clearly marked line running across the hand to the Mercury percussion, one can nearly always see faint indications showing where the line would have been had the marriage been consummated. In this figure *h k* is the colour line.

In Fig. 78 is shown an instance of a broken engagement, in which the line across the hand to the Mercury percussion is almost as clearly marked as in the case of a marriage, with these two exceptions—viz., there are breaks in the line at *b b*, and at *c* the line is joined on to the broken engagement sign at the percussion instead of its being all one line.

In this case, although the engagement was broken off, and the man went entirely out of the girl's life, his influence line, *d d*, remains for many years as the one great influence in her life, as she never appears to marry.

The two squares at *e* by the line of life, and the square *f* behind the line of influence, with a line of communication to the line of head at *g*, indicate a very terrible head illness, which the subject had shortly after the engagement was broken off; and the direct line of communication to the mount of Mars at *h*, beginning at the same time as the first square, shows that the scandal about the broken engagement must have had much to do with causing her illness.

With reference to the influence line on the mount of Venus remaining on the hand after the personal influence had passed out of the life, as in the last case, I have sometimes found, in the hands of widows, who had loved their husbands very dearly, and been greatly loved by them, that, after the death was indicated, the line would continue on faintly to the end of life, just as is the case at *d d*, Fig. 78.

Of course, in these cases, the widow would not be so likely to marry again, or to have any other very strong influence in her life.

I have recently seen a similar case in the hand of a very celebrated authoress, who lost her only and greatly loved son. His line, which is beautifully and distinctly marked upon her Mercury percussion, continues clearly upon her hand into the future, and is not broken and blurred, as I have invariably found to be the case on the hands of other mothers who have lost their children; though on her line of life the terrible sorrow caused by his sudden death is clearly indicated.

If, in a hand in which all the lines are well marked, the line across the palm from the influence line on the mount of Venus to the attachment line on the mount of Mercury (which I shall in future call the marriage line across the hand, or simply the marriage line) is clear and well cut, as at *b b*, Fig. 68, it is an infallible sign of a really happy marriage.

This line is constantly found very much broken; and sometimes, as at *a a*, in Fig. 81, is so faint as hardly to be traced at all, except as a very fine hair-line when seen through a magnifying-glass. But, even in these cases, if the influence line on the mount of Venus is clear and good in both hands, we may rest assured that the marriage is a happy one.

If this marriage line is clearly marked from the line of life to the line of head, as at *c c*, Fig. 82, and after that becomes broken and indistinct, it is a sign that the marriage was, at the time of the ceremony, one of head and not of heart; though, if the line of influence is good—as in this case it is—the marriage certainly turned out happily.

If the subject has this marriage line in the *right* hand marked most strongly as far as the line of heart (see *a a*, Fig. 82A), it is a sign that the marriage was one of heart on the side of the husband (or wife).

Sometimes the husband's or wife's influence line is found to be broken at intervals, as at *a a*, Fig. 91; but when the line lies near to the line of life the breaks would invariably mean illnesses. We must always judge of the manner in which a marriage has turned out, or will turn out, by noticing how the influence line runs in conjunction with the subject's line of life. For, as I have just said, breaks in this influence line, if it lie close to the line of life, mean illnesses, but if the line of influence swoops away from the line of life, the breaks would show periods of absence from the subject; and, of course, the fact of the line itself swooping away would indicate that the influence was not, in any case, near or dear to the subject.

In the same way, if the influence line—though near to the line of life—is shaky, inclined to be twisted, and has small squares or islands on it, delicate health, or periods of ill-health occasioning operations, etc., for the

husband (or wife, as the case may be) of the subject are indicated.

I have already stated how islands may indicate either illnesses or unfaithfulness, according to the nature of the line of influence.

There is often to be found, on the mount of Venus, inside the line of life, a tiny square immediately following the commencement of the line of marriage (see *d*, Fig. 68). The interpretation of this is difficult.

Possibly it may be taken as showing the many difficulties and pitfalls generally understood to be the common lot of most people during the first year of married life.

Squares of preservation from moral danger are also to be found marked upon the hand, as has been said before in Chapter X. In the case of a broken engagement (shown in Fig. 82), the square *b* outside the line of life would evidently indicate that the subject had escaped some great moral danger, as there was no sign of

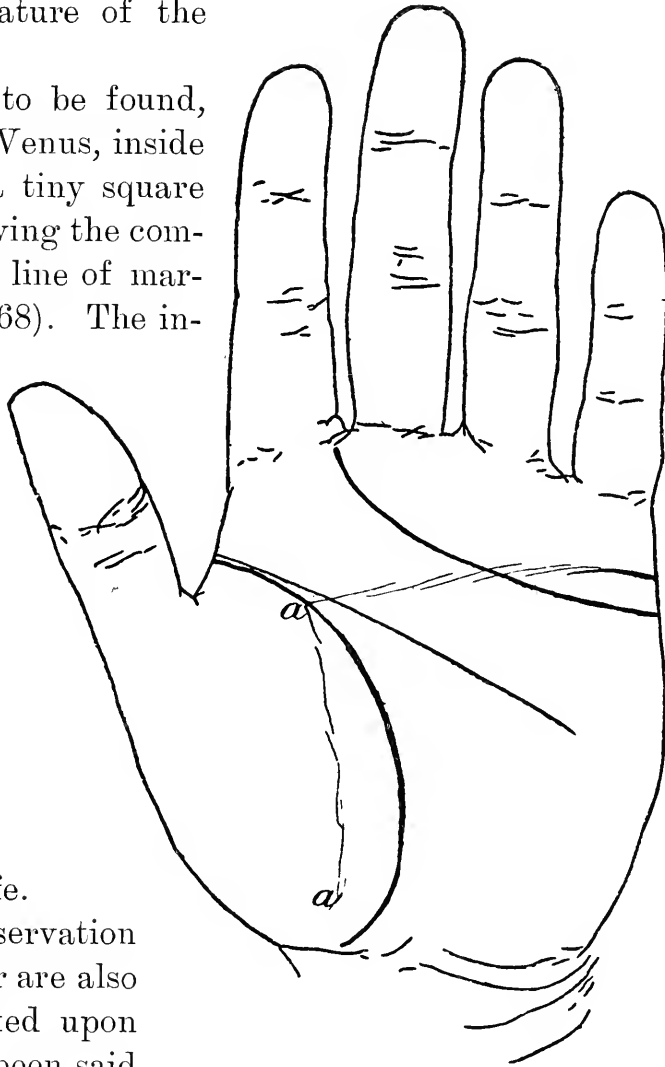


FIG. 91.

any physical mishap, either on the line of life itself or on the line of health.

Of course, such squares *must* be connected with an influence line on the mount of Venus; and, in the same figure, an instance of preservation from a bad moral influence is given. In this case the influence line, *h h*, is connected by a hair-line to a square of preservation, *a*, under the line of head.

Having shown roughly how the lines on the mount of Venus are to be interpreted, it now becomes necessary to compare the lines on the right and left hands, and to show what deductions may be drawn from the differences which will be observed in their position and shape in the two hands.

If the line of influence is very deeply marked in the left hand, and faintly marked in the right, it is always a sign that the subject loves that particular influence more than the influence loves him (or her), and, vice versa, if the influence line is strongly marked in the right hand, and faintly marked in the left, it indicates that the subject is more beloved

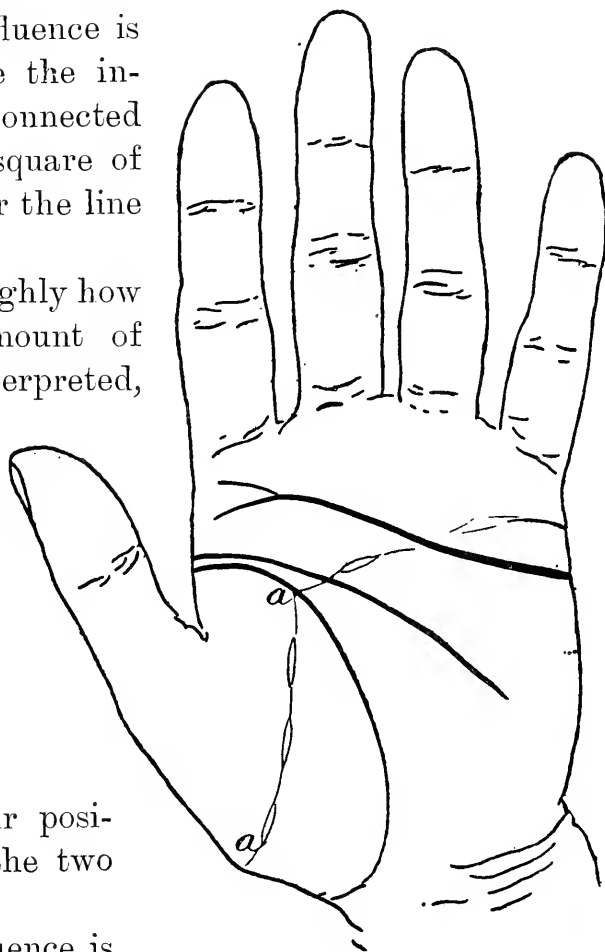


FIG. 92.

than loving in that particular instance. In short, the left hand shows how much we love others, the right how much others love us.

If the influence line is only shown in one hand we may be almost certain that the love is entirely on one side; and, if only in the left hand, it is very often an influence merely of imagination on the part of the subject.

I have often found on the hands of highly sensitive and imaginative subjects lines of influence on the left hand only, which used to give me a great deal of trouble until, from experience, I learnt to trace them to their true source—viz., imagination. Sometimes,

upon the hands of women, these were the influences of men whom they did not even know personally, or only very slightly, and who certainly were not in the least influenced by them.

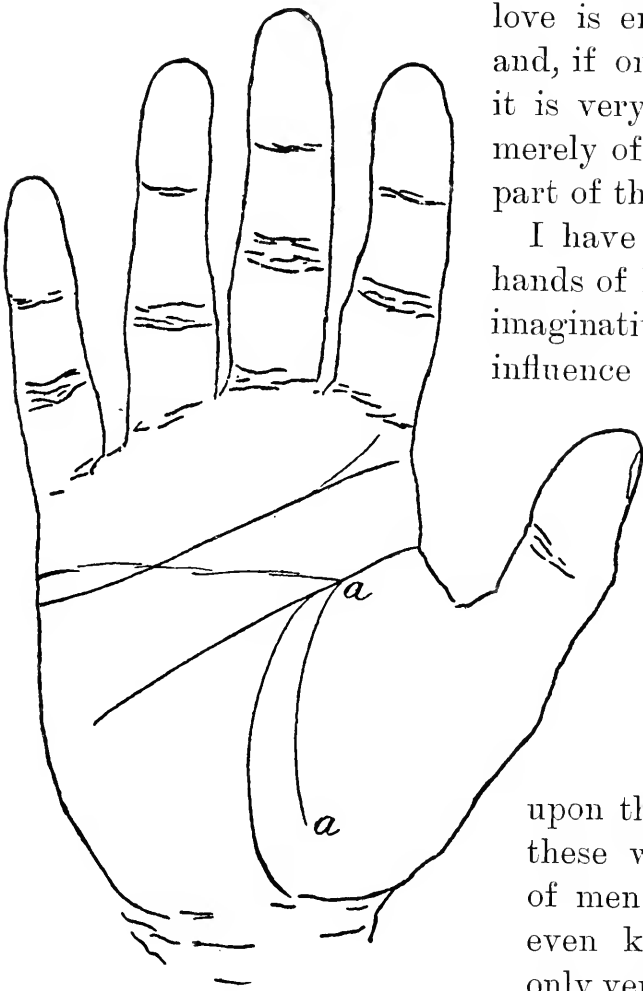


FIG. 92A.

In this way we can judge by the comparative depth and clearness of the influence and marriage lines in the right and left hands, whether the wife is fonder of her husband than he is of her, or vice versa; and I have often been able

to comfort a wife by the assurance that her husband's apparent lack of affection for herself lay chiefly in her own imagination, just as one sometimes sees that a wife or a husband imagines their better half to be more devoted to them than they really are.

In Figs. 92 and 92A are given examples of the first kind. As will be observed in the left hand (a woman's) the husband's influence line, *a a*, has faint islands on it, which will probably disappear altogether when the wife's mind becomes entirely free from unfounded suspicions. We know these suspicions to be unfounded—in the case given—because the husband's line of influence, *a a*, in her right hand is so clear and well marked, and lies so near the line of life.

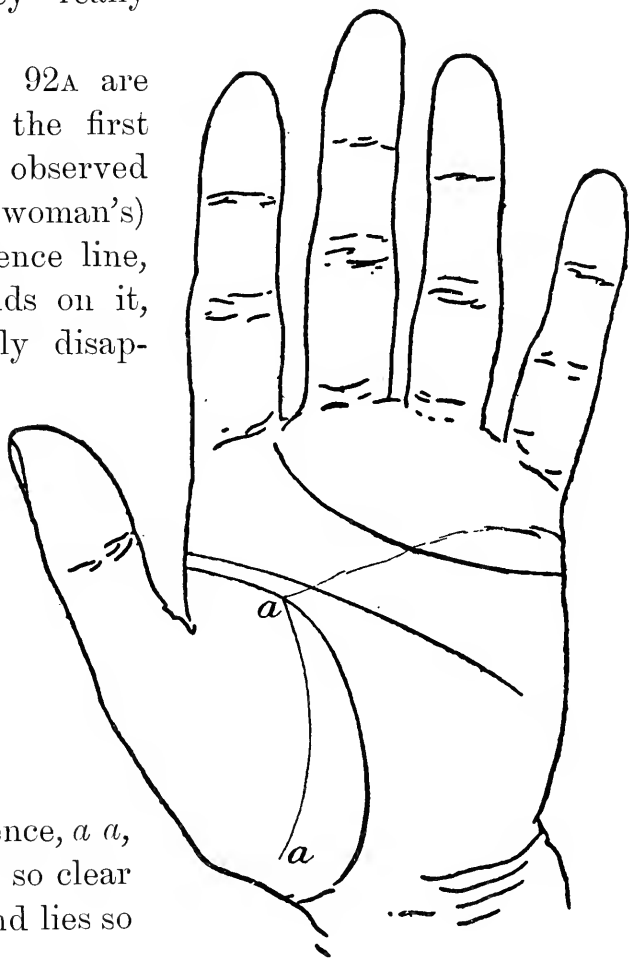


FIG. 93.

Again, in Figs. 93 and 93A, we see an instance in which the husband is leading a very double existence (see his influence line, *a a*, on his wife's *right* hand (Fig. 93A), and has probably done so during the whole of his married life.

He, however, has not roused the suspicions of his wife and has been a good husband to her in many ways, as she



appears from his influence line (*a a*, Fig. 93), in her left hand, to be quite contented with her lot.

In Figs. 94 and 94A are shown the right and left hands of a woman very unfortunately married, as will be observed

by the badly marked and islanded lines of influence in both hands, and their great distance from her line of life. In this instance the subject herself may be absolutely faultless as a wife, so far as these two lines are concerned.

The blame must all be placed

upon the other partner in the marriage, as the islands are upon both the influence lines which represent her husband.

In Figs. 95 and 95A is given an

instance of a subject—again that of a woman—who, though married to a man who absolutely adores her, and remains faithful to her all through their married

life (see influence lines, *a a*, on both hands), yet has, during the course of her married life, three very strong, and—as may be judged from the islands on their lines—bad influences of the other sex.

It is not often that one sees quite such clearly marked

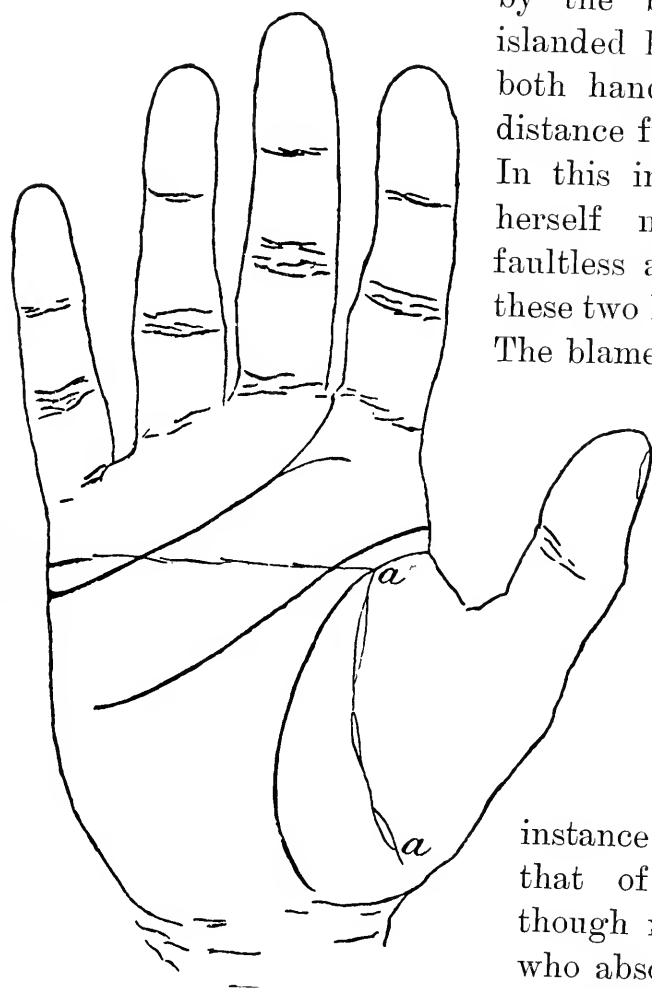


FIG. 93A.

evidence as this upon a man's hand, for the reason that not only are a woman's life and circumstances more strongly influenced by affection than a man's, but women are, as a rule, very much more affected by a sense of wrong-doing in cases of this kind.

It will be observed that the first influence does not enter the life until some years after marriage, and is very much stronger on the part of the influence, as will be seen by the much greater depth and length of the line in the subject's right hand (see *b b* in both hands). The colour line, *b c*, shows the influence to be that of an Apollo subject, and we must take the approximate date on the line of life, corresponding to the commencement of the island marked *d*, as being the date at which the friendship ceased to be platonic.

As will be seen, the next influence, *e e*, came into the subject's life in a friendly way at first, and the intimacy did not become a close one for a good many years afterwards. It will be observed that this influence is that of a Saturnian subject (see colour line, *e f*).

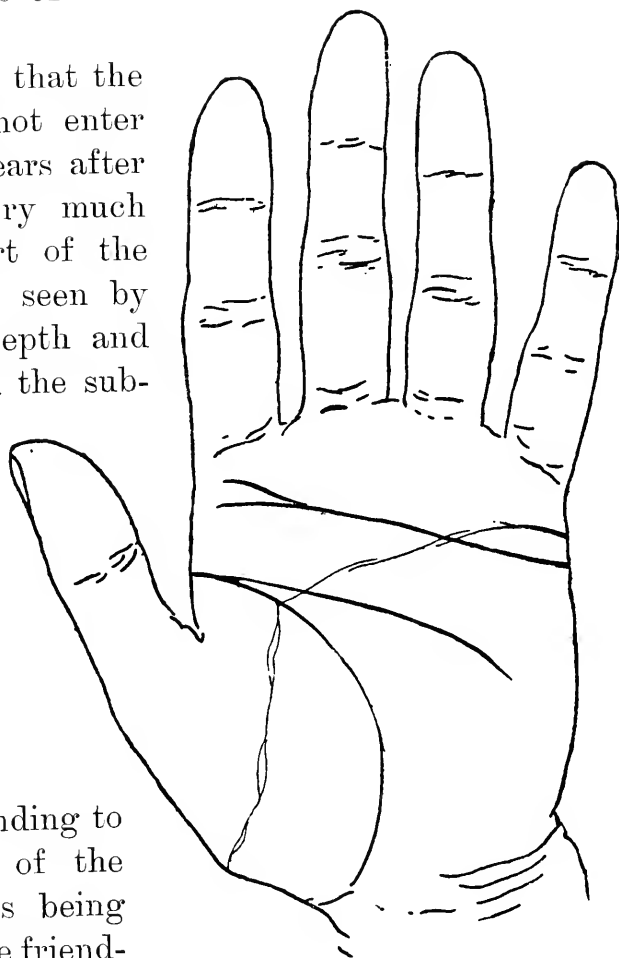


FIG. 94.

The third and last influence shown (*g g*) remains for a great number of years in the subject's life. As will be seen from the colour line, *g h*, this influence is a Saturnian one also.

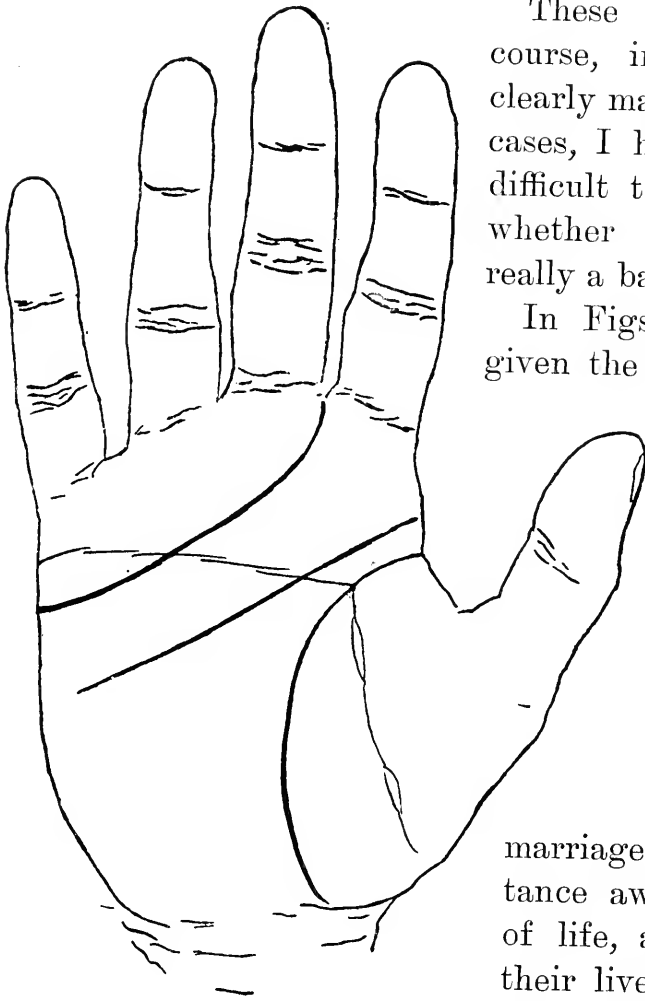


FIG. 94A.

These instances are, of course, in this case, very clearly marked ; but, in some cases, I have found it most difficult to decide, off-hand, whether an influence were really a bad one or not.

In Figs. 96 and 96A are given the hands of a woman who neither loves her husband very greatly, nor is greatly beloved by him. The influence lines, *a a*, as will be observed, stray in both hands very soon after the marriage, to a long distance away from the line of life, and never during their lives do the lines appear likely to draw any closer to each other, though

there is no indication either of divorce or public separation.

As will be seen by the line *a b* in both hands, it was a marriage of the head, not heart, on both sides.

It must be noted that, no matter how many islands there

are on the influence lines on the mount of Venus, denoting the husband or wife, in the subject's hand, there are never islands on the marriage line crossing to the Mercury percussion, when the marriage ceremony has been performed, with the exception of the small island on the marriage line at the Mercury percussion, which is sometimes found when the subject is married to a cousin (see *j j*, Fig. 99); nor are the *colour* lines relating to marriage ever islanded.

It is to be understood that these colour lines are shown much more definitely marked in the Figs. 96 and 96A than they would be in the real hands.

In these same hands (Figs. 96 and 96A) is given an instance of a friendship in which the only indication of its being a morally wrong one is a small island found a long way down upon the line of influence, *c c*, at *d*.

In this case, however, we must not date the commencement of the intimacy from the islanded portion of the line, but from the point where the line of influence leaves the line of life at *c*; for we shall see that, though

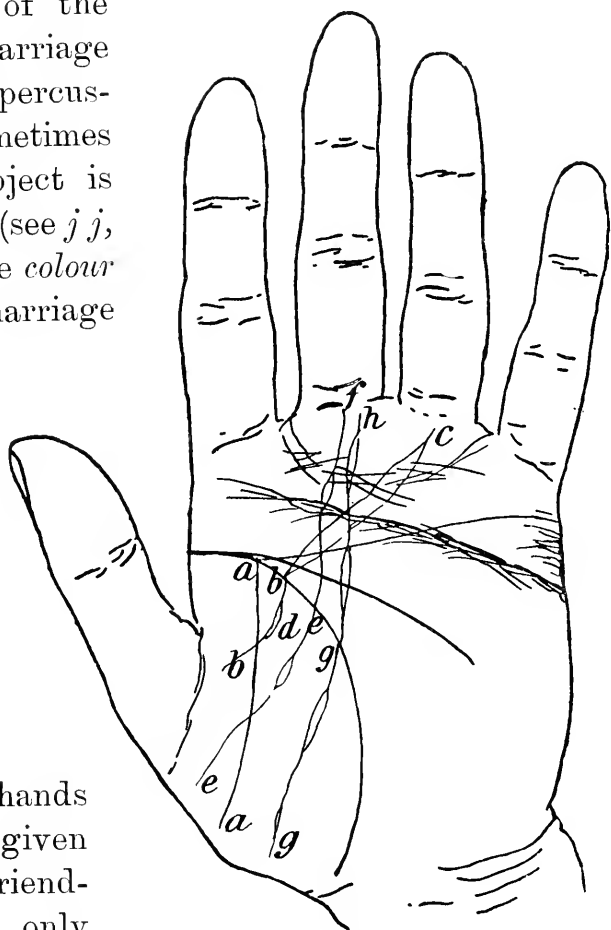


FIG. 95.

this particular influence evidently remains in the subject's life, there are many other and transitory influences following it (all, apparently, strongest on the subject's part for the time being); and at *e e* an influence enters the life which appears to be a very lasting one, and to survive and outlive all the others.

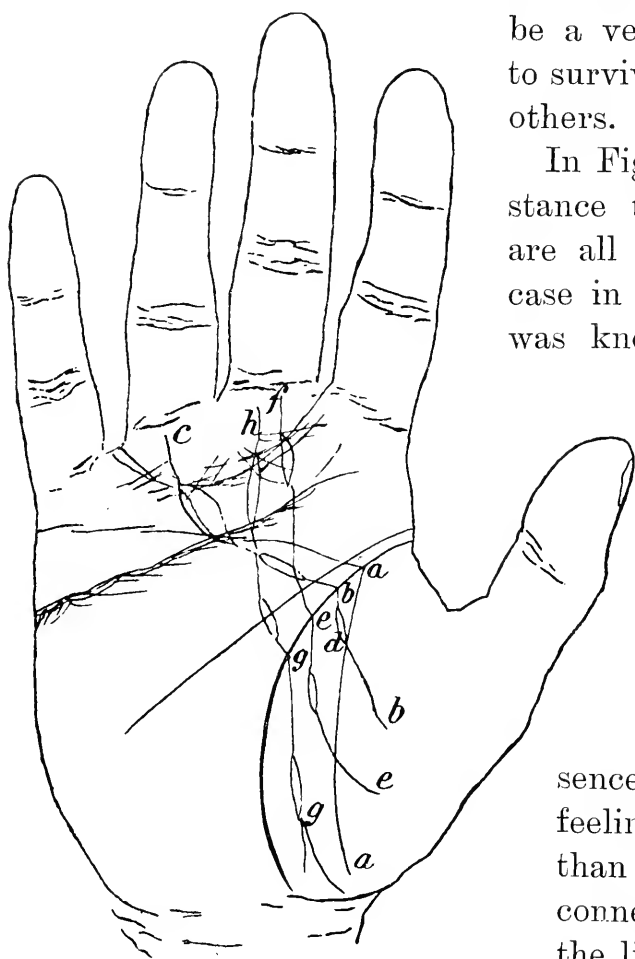


FIG. 95A.

In Fig. 97 is given an instance taken from life, as are all the drawings, of a case in which the influence was known to the subject

when they were both children. The influence line begins early in the life (see *a*), and is, of course, a perfectly good one, as will be seen from the ab-

sence of all islands. The feeling becomes more than friendship where a connecting line, *b b*, joins the line of life, but they do not remain in each other's lives, for the sub-

ject and influence are separated for many years, meeting again temporarily at *c c*. Fate again separates them, but finally the influence line returns, entering into the life at *d*, and remains as an excessively happy marriage line, ending, after many years, at *e*. The line of marriage across the

hand is shown at *d f*. As will be seen by the colour line, *g*, the influence is a person of the Jupiter type.

In Figs. 98 and 98A are given the right and left hands of a woman who eventually marries, at about the age of thirty-seven (see *d*), a man whom she had known all her life, and who was, in fact, a relation (see island *e* on the Mercury percussion in the left hand), and the only strong influence of her life. As has been mentioned before, marriage with a relation appears sometimes to be shown by a small island on the Mercury attachment line, where it joins the marriage line across the hand (see *j j*, Fig. 99).

I have proved this to be correct in numerous instances.

#### **Relations: the Family**

**Line.**—Lines denoting the members of the subject's own family do not start from the line of life—as do influence lines denoting love and friendship, except, of course, in such cases as that already given, where the subject marries a near relation—but run parallel to it, starting, in the case of older relations, at the same time that the subject's line of life begins (see *a a* and *b b*, Fig. 99), and, in the case of younger relations, further down

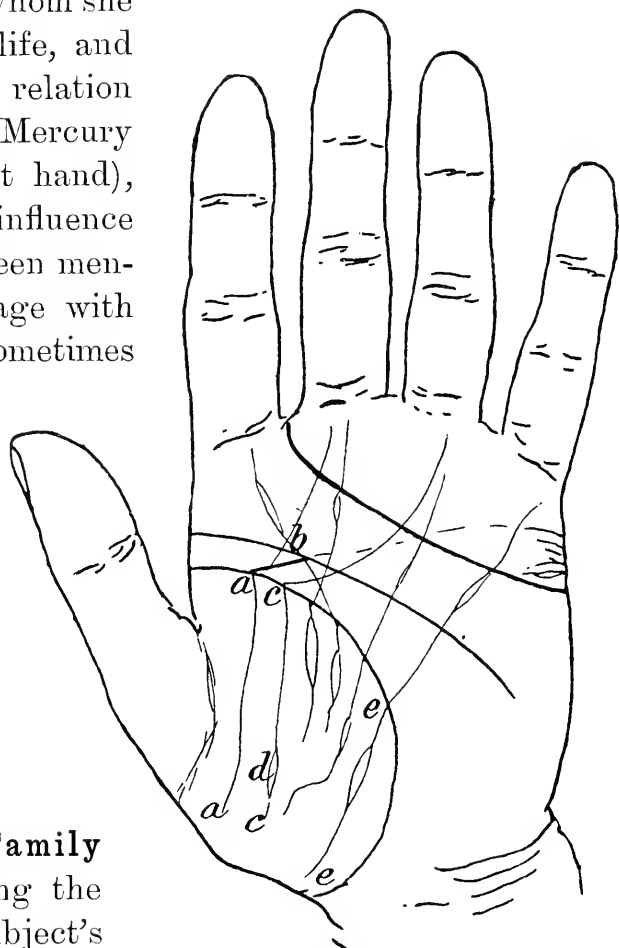


FIG. 96.

the mount of Venus, as at *d d* and *e e*. In these latter cases the date of birth of the younger relations may be more or less arrived at by drawing an imaginary line, as straight as possible, from the commencement of the relation

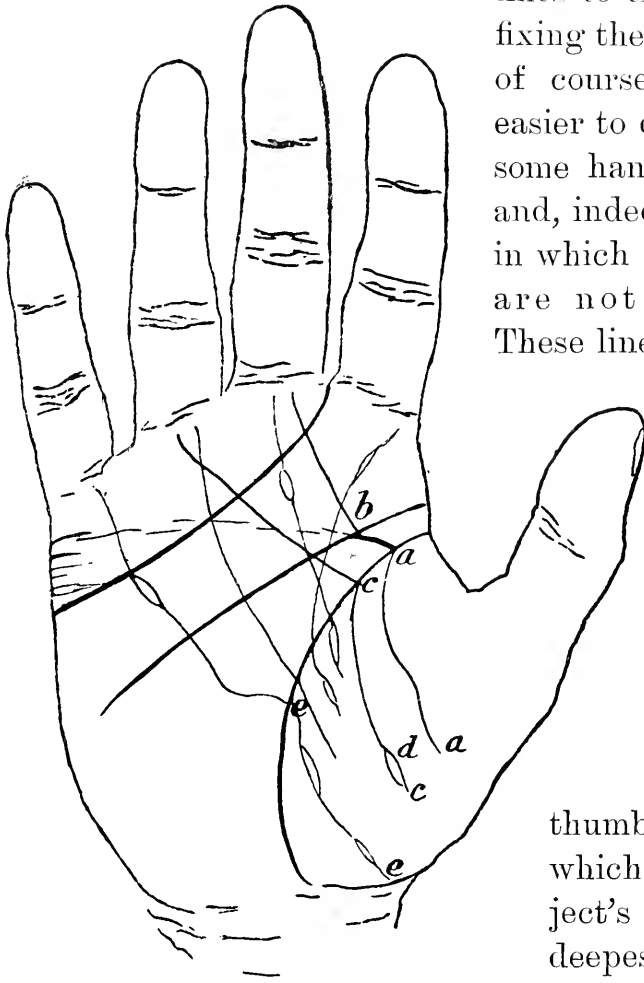


FIG. 96A.

lines to the line of life, and fixing the date thereby; but, of course, it is very much easier to do this correctly on some hands than on others, and, indeed, there are hands in which these relation lines are not marked at all.

These lines must not be confused with the lines denoting the subject's own children (see p. 170). The space between the line of life and the wide looped line at the base of the

thumb is the surface on which to read the subject's greatest joys and deepest sorrows; affections and friendships are shown by the influence

lines, which lie nearest to the line of life, whilst lines denoting relations by birth lie nearest the line *l l*, Fig. 99, at the base of the thumb, which line may very rightly be termed the "family line," and the nearness of the relationship is, as a rule, shown by the nearness of these lines to the family line.

**Deaths.**—The dates of the deaths of friends or relations will be, in most cases, easy to determine by looking for the death crosses at the termination of the influence lines, as in Fig. 99, where two instances are given—the death

crosses, *g g*, *f f*, showing the deaths of the relations denoted by the lines *a a*, *d d*.

Deaths of near relations—more particularly deaths of parents—can nearly always be traced by death crosses coming directly from the family

line, as in Fig. 100. At *a b*, in this figure, will be seen the deaths of the two parents, separated by an interval of

about five years. The first, as will be seen by the star on the line *a a*, was very sudden.

The sudden death of a friend is also shown at *c*; and also the

sudden death of the subject's husband, when separated from her by a long distance over water, as shown by the starred line *d d*, from the mount of Venus to the mount of the Moon.

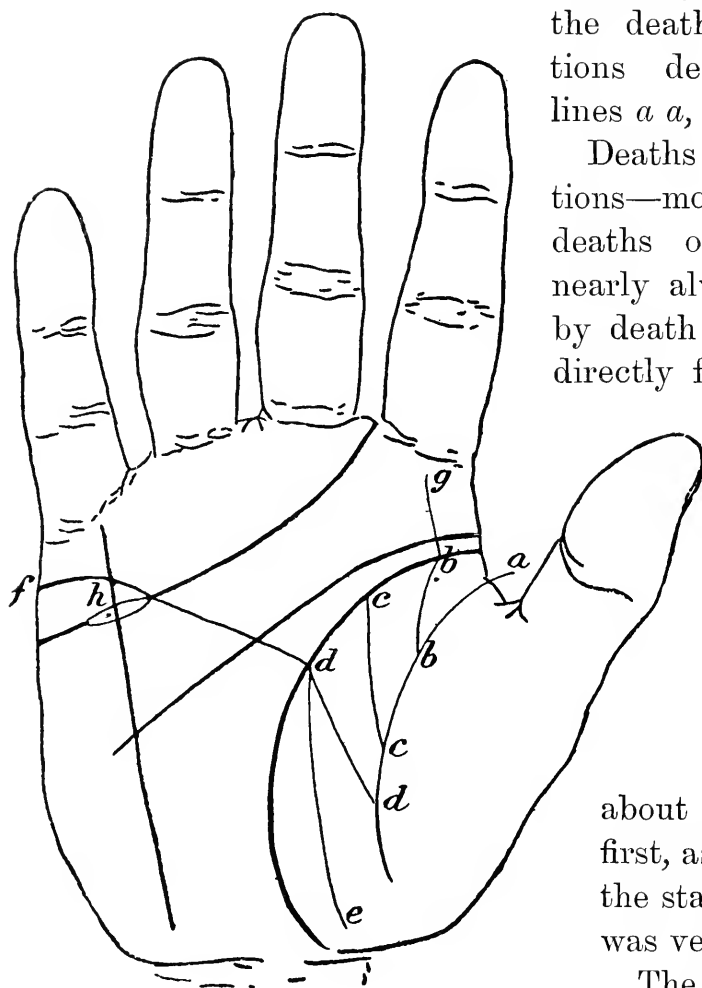


FIG. 97.



**Widowhood.**—Occasionally widowhood will be shown by a star on the husband's influence line, though the influence line itself will continue unbroken for many years after the death has taken place (see Fig. 101), where the death is marked at *a*. This, however, will be the case only when the death is a quite unexpected and sudden one. The lines on this figure were taken from the hand of a lady whose husband, a young man in perfect health, met his death in consequence of an accident while playing polo.

At *b*, in the same figure, is shown an indication of a railway accident, which I foretold six years before it took place. The sister of a client of mine (see relation line, *c c*) received a severe shock in a railway accident, but, as will be seen by the starred but unbroken line, passing through the square of preservation at *b*, was not injured.

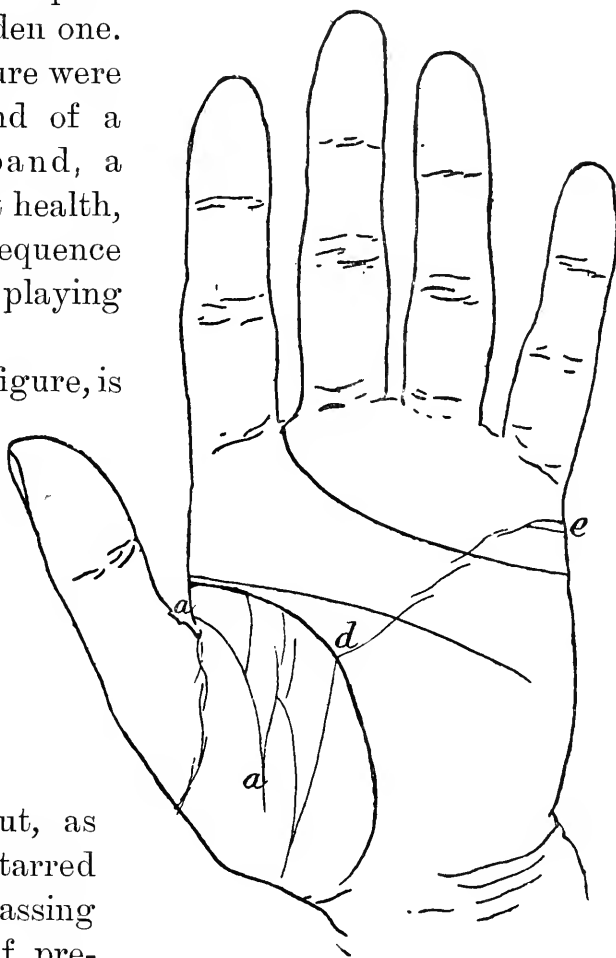


FIG. 98.

Colour lines can often be found attached to death crosses, indicating the type of person who has died. In the instance given at *f f*, Fig. 99, it will be seen, from the line *f h*, that the relation who died was of the Mercury type.

In Fig. 90 an example of a death that is greatly felt is given. Here the influence line, *a a*, of a relation, the death cross, *b b*, with the jagged line, *c c*, across the hand to the heart-line, coming from the family line encircling the thumb, are shown.

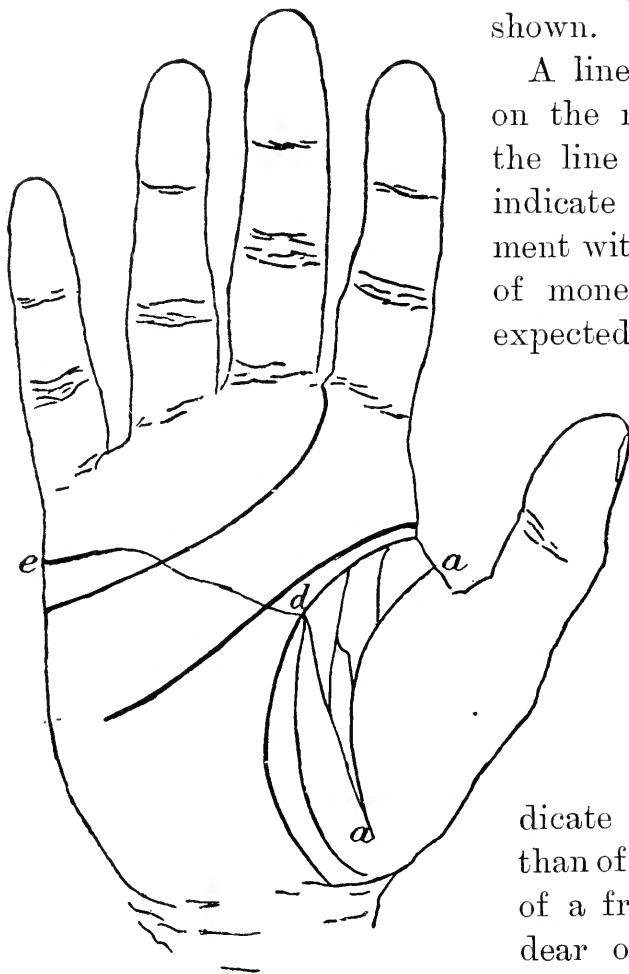


FIG. 98A.

A line from a death cross on the mount of Venus to the line of head will often indicate a great disappointment with regard to the loss of money, which had been expected to accrue from the death of someone who had not been a real influence in the life, as no influence line is shown (see *d d*, Fig. 90).

Death crosses are more generally found to indicate deaths of relations than of friends. The death of a friend, unless a very dear one, whose influence line is distinctly shown upon the hand, will not be

marked except when a very tragic one (in which case a star will be shown, as at *d*, Fig. 101).

In Fig. 102 the island, *a a*, from the death cross to the mount of Saturn, shows great sorrow, probably even more than belongs only to the death of a relation, indicating

much attendant worry and money loss (see worry line *f* to the mount of Apollo). Another illustration of a death cross is given at *d*, and by the deep indentation at *c*, on the heart-line, as well as by the depth of the cross itself, and by the jagged line across the hand, but most particularly by the cross starting from the family line, the death is readily seen to be that of a dearly-loved relative; and the star on the termination of the influence line, *b b*, shows that the end was very sudden.

In Fig. 106 there is given a curious instance of a terrible sorrow caused by a very tragic death. This is shown by the islanded line, *f f*, from the family line to the mount of Saturn, and by the double cross, *g g*, on each side of the first island.

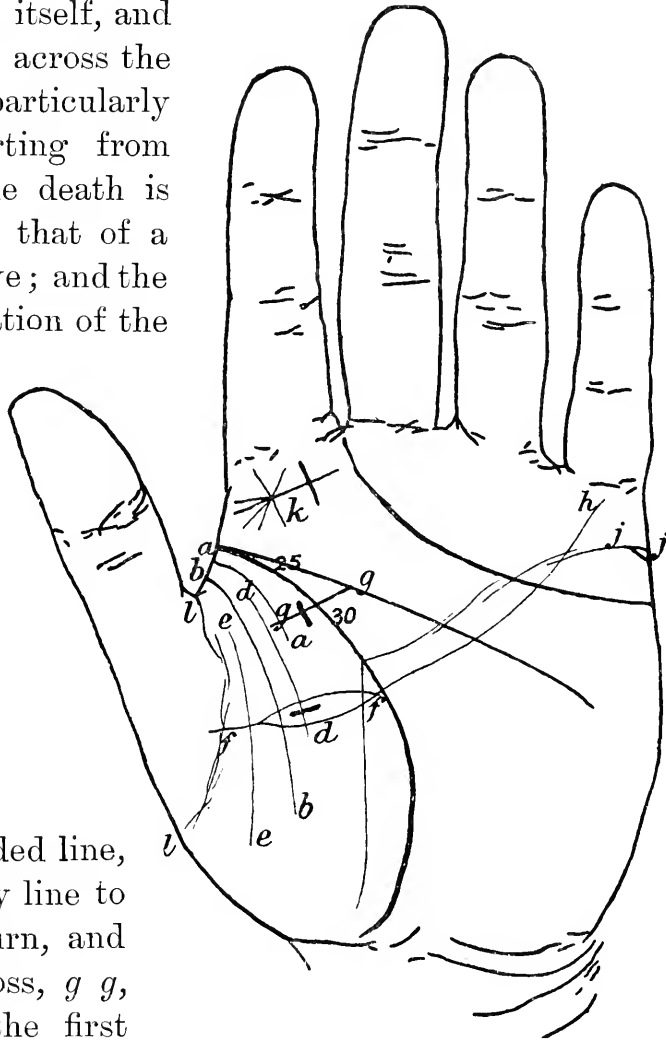


FIG. 99.

The deaths of two very near relations (very often the two parents of the subject) will sometimes be marked on the hand, as at *e e*, Fig. 102, the deaths themselves having a space of years between them. It will be understood by the student that this sign is

not likely to occur, unless the subject's relations, or parents, were devoted to each other; and in this case, from the date of the first death, the other relation would appear to have pined away.

There is very much which can be found out by studying the intricate lines round the base of the thumb, which it is impossible to give any adequate idea of by illustrations or written explanations; for many things, such as family matters connected with brothers and sisters, etc., may be read from these lines. In fact, in some hands it is impossible to say how much one cannot tell by tracing first one and then another intricate little line, and finding how one links itself to another, until you seem able to read the minutest details

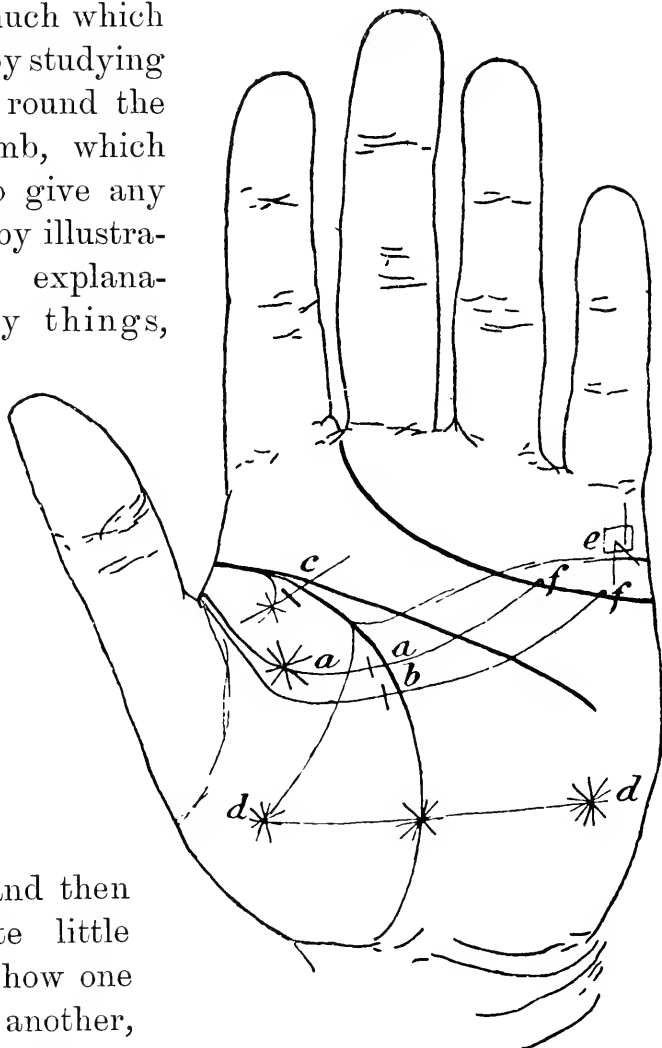


FIG. 100.

in the family life of your subject. But there are many other hands in which the lines are so confused, so mixed, so blurred, so almost impossible to interpret at all that even the most experienced palmist becomes disheartened

and wretched, and feels that the old Chaldean regulation was the only really wise one, which forbade any but high priests and mystics—who, having the leisure to spend the whole of their lives in unravelling the lines, vouchsafed to tell the populace who consulted them only what they considered it was right they should know—to study the subject at all.

I have frequently found the deaths of favourite animals marked upon the hands, exactly as if they were the deaths of people, but this, of course, would occur only in the hands of those who had been really devoted to the animal whose death was marked.

I remember once, when reading the hand of a lady, telling her that, at a certain date, she had felt the death of a friend very deeply. I described the friend, from the colour line attached to the death cross, as being of the true Mercury type, brown hair and brown eyes. The lady assured me that no death of either relative or friend had taken place at that time, nor for a long space of years before and after the date I

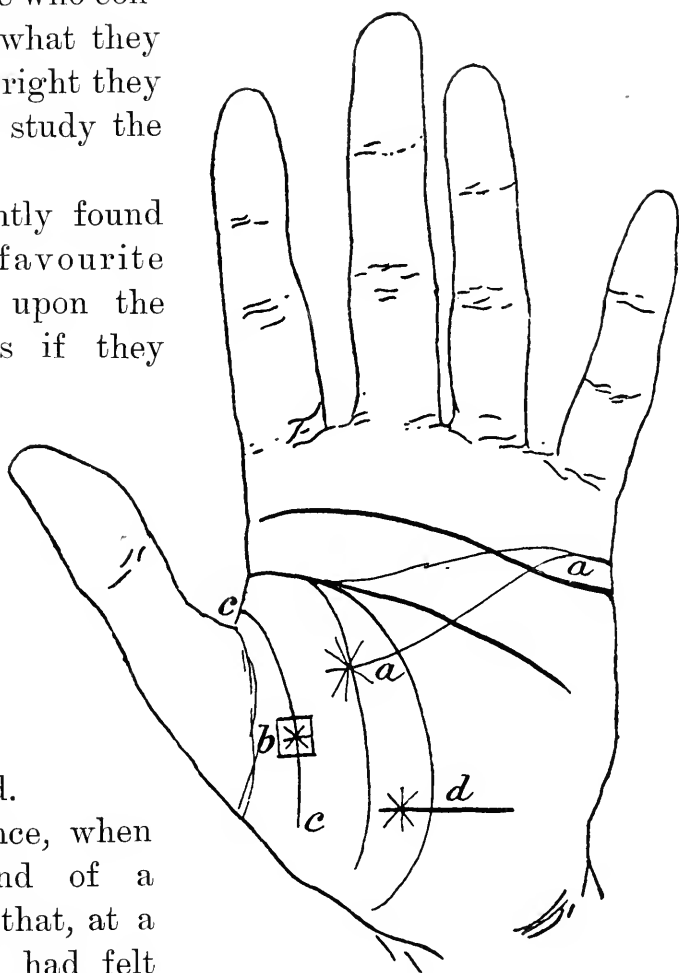


FIG. 101.

mentioned. But, feeling so convinced that there had been a death, I referred to it again and again during our interview, and at last the lady suddenly exclaimed: "I know what you mean! Of course, it was the death, which I felt

most terribly, of my dear little dog, that I had had for so many years, and she *had* enormous and most pathetic brown eyes, and a brownish coat."

In Fig. 103 is given another illustration of a death. In this case the hand is a woman's, and

the lines *a a*, *a b* indicate a happy marriage, which continues so for some years, until the husband takes

to drink, as is shown by the drink-line, *c c*, from his influence line to the mount of the Moon. From that time the wife's troubles begin, as is shown by the worry lines, *f f*,

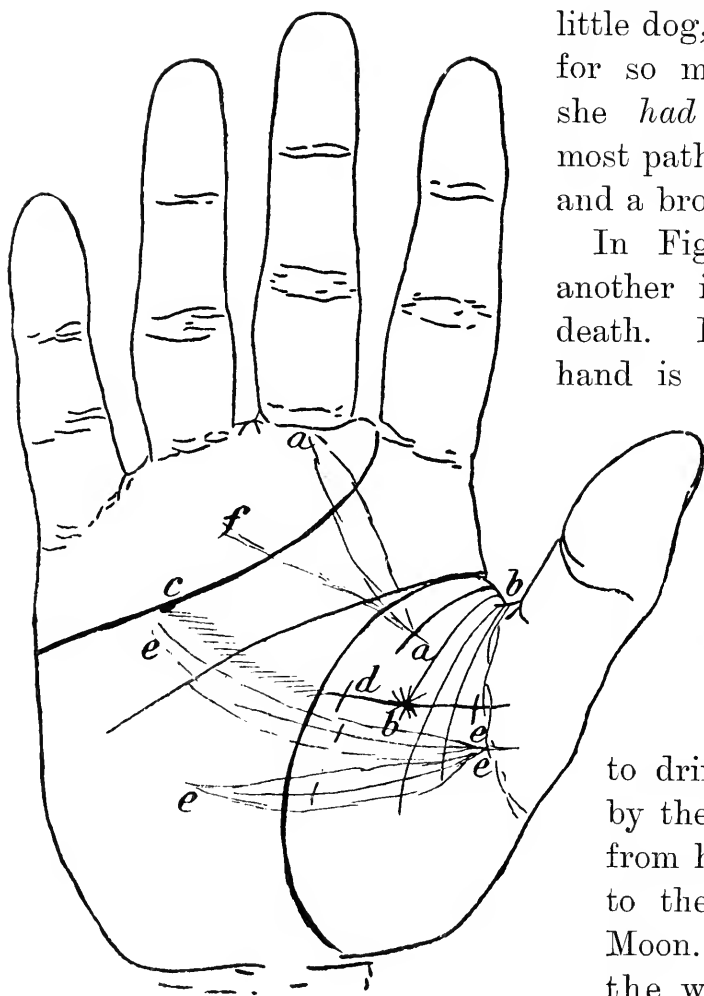


FIG. 102.

indicating trouble connected with drink, starting from the root of the thumb at the same date, and culminating with the death of her husband, indicated by the cross, surrounded by the leaf-shaped island at *d*.

These worry lines, when caused by drink or drugs, are marked, as in this instance, by short, unconnected parallel lines. The line *e e*, coming from the death cross, and cutting the marriage line on the Mercury percussus, is, in this case, a sign of widowhood, though it is sometimes marked differently, as, for instance, as at *d a*, Fig. 221.

**Trouble Lines.**—Indications of trouble and anxiety are given by the nearly horizontal barred lines, crossing the mount of Venus, and sometimes the line of life; and when they start, as at *b b b*, Fig. 106, from the line round the base of the thumb, they show that the troubles are connected with relations and with daily domestic life.

An instance given in Fig. 104 is taken from the hand of a man whose wife took to drink, and in

this case the death was marked only by the fine line of trouble cutting the line of life at *a*, at the same time that the influence line ceased on the mount of Venus at *b*.

A sure indication of great mental trouble connected with an influence is also shown by the lines *c c* and *d d* in the same figure, and if the trouble line, *c c*, to Saturn be

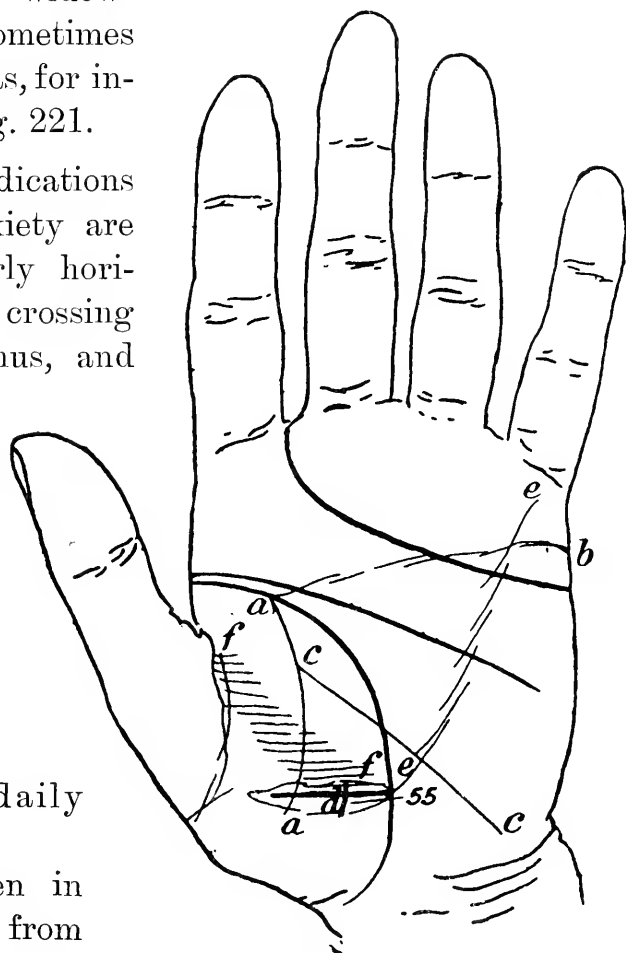


FIG. 103.

islanded, as well as the influence line, *d d*, it will be a certain indication that disgrace and scandal, or very great danger of one or both, were connected with the trouble.

When lines showing trouble are marked on the hand near the line of life, as at *a b d*, Fig. 105, and do not start from the family line round the base of the thumb, they indicate anxieties not connected with domestic or home life, or with relations, but with business, money, and other extraneous difficulties. To determine what sort of troubles these are, we must trace the hair-lines going from them across the hand to the several mounts, which will give us the clue. For example, fine hair-lines to Saturn (see *a a*, Fig. 105), are very likely to show loss with regard to land, mines, etc. If there is any dishonesty or disgrace connected with the affair these fine hair-lines are certain to be, more or less, islanded, and sometimes one large island will be shown, as at *a a*, Fig. 106.

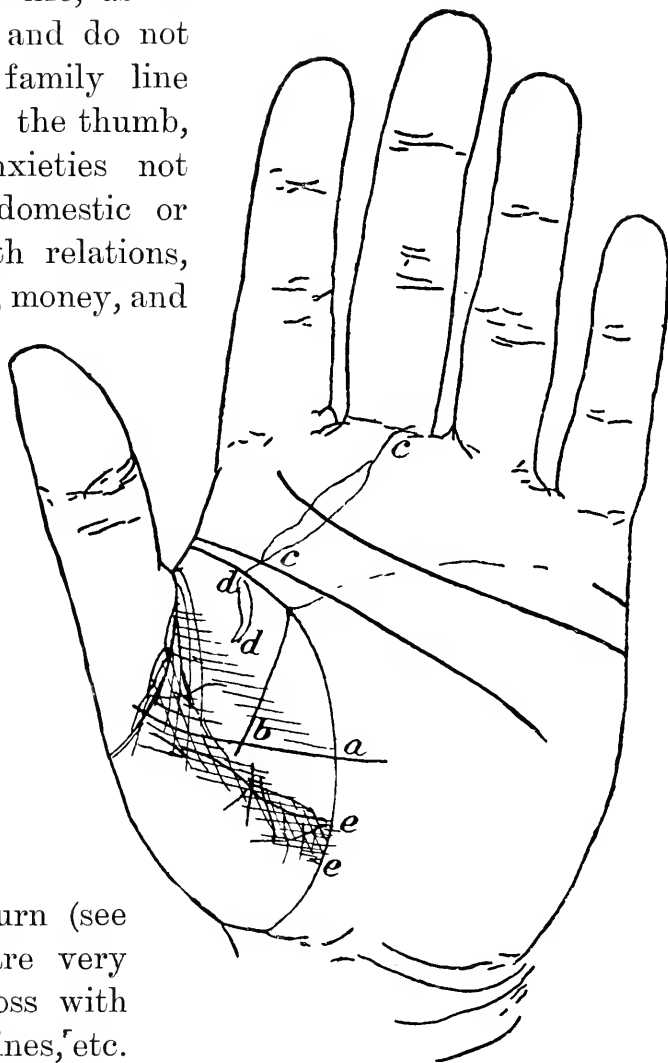


FIG. 104.



When this hair-line goes to the mount of Apollo, as at *b b*, Fig. 105, it is a sign of money trouble (Apollo, the Sun, ruling gold); and, of course, in the same way, the islanded hair-line shown at *c c*, Fig. 106, would be likely to indicate scandal and disgrace, occasioned either by the dishonesty of the subject himself or of others. In this latter case the disgrace might not be connected with money only, but also with art—such as the faking of Old Masters, etc., or fraudulently appropriating any honour and glory belonging to another; but an act of this kind would be more likely to be shown by an island or islands on the fame-line, as at *d d*, with a connecting link, *h*, to the line *c c*, thereby transforming it into a line of undesirable notoriety.

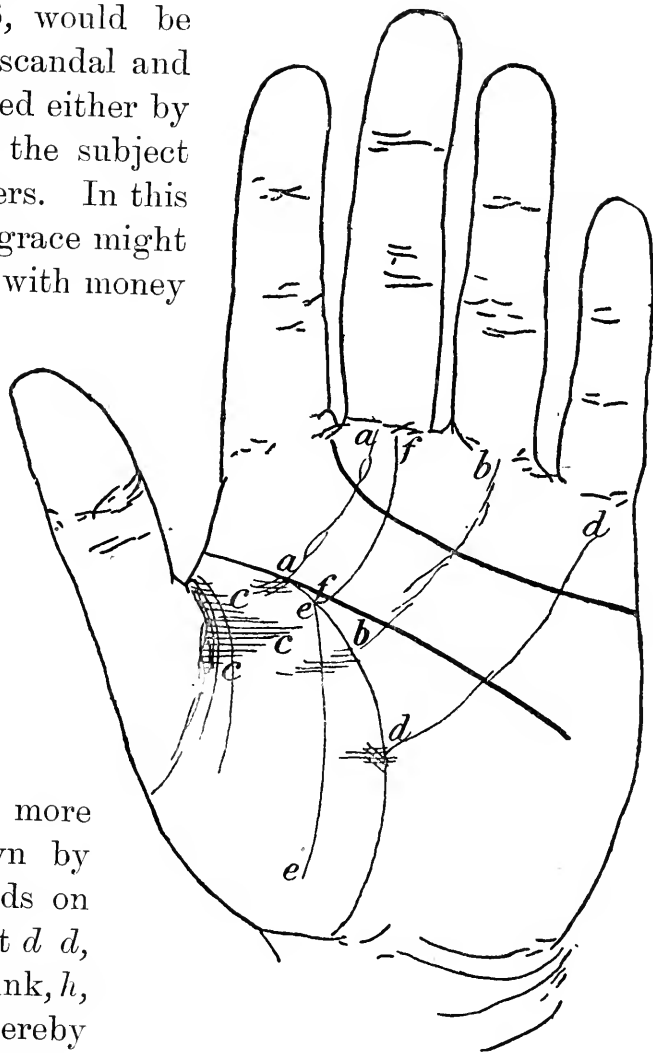


FIG. 105.

In the same way, a fine worry line to the mount of Mercury (see *d d*, Fig. 105) would indicate troubles connected with that mount. For instance, doctors and nurses would be likely to have these lines of worry, indicating

trying crises in their lives ; as also would engineers, scientific people, and all those governed by Mercury. In a bad hand these troubles would very probably be due to the subject's own misdemeanours—such as detection in thieving, burglary, forgery, etc. In the hand of an unscrupulous doctor this line would be islanded, as at *e e*, Fig. 106. The mount of Mars governs family quarrels and disagreements, also lawsuits and litigations generally, as well as, of course, being the mount which gives the indications for war, rioting, and all public dissensions ; and the worry lines going to this mount must be interpreted accordingly.

It must be borne in mind that these lines of communication are not always found, but when found can be relied upon.

At *a*, in Fig. 107, is given an example of the sudden death of a wife, as shown on her husband's hand. A great deal of law worry with relations, resulting therefrom, is indicated by the worry

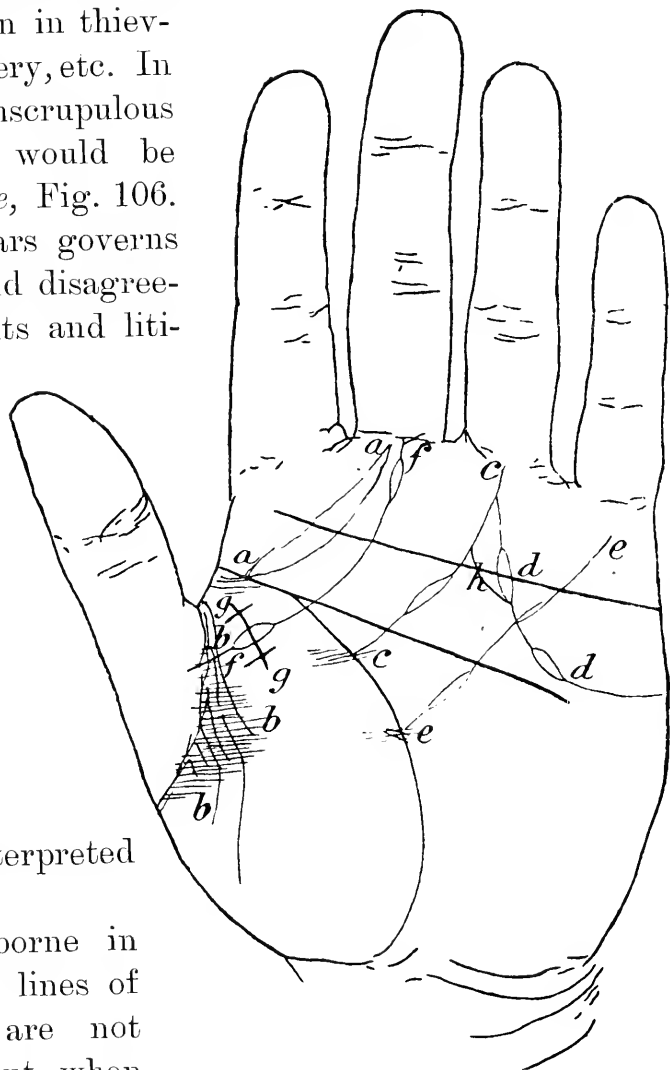


FIG. 106.

lines going across the hand to the mount of Mars, at *d*, starting from the family line round the base of the thumb: though, in this particular case, the little squares which I have so often found to indicate law business were not seen on the mount of Venus.

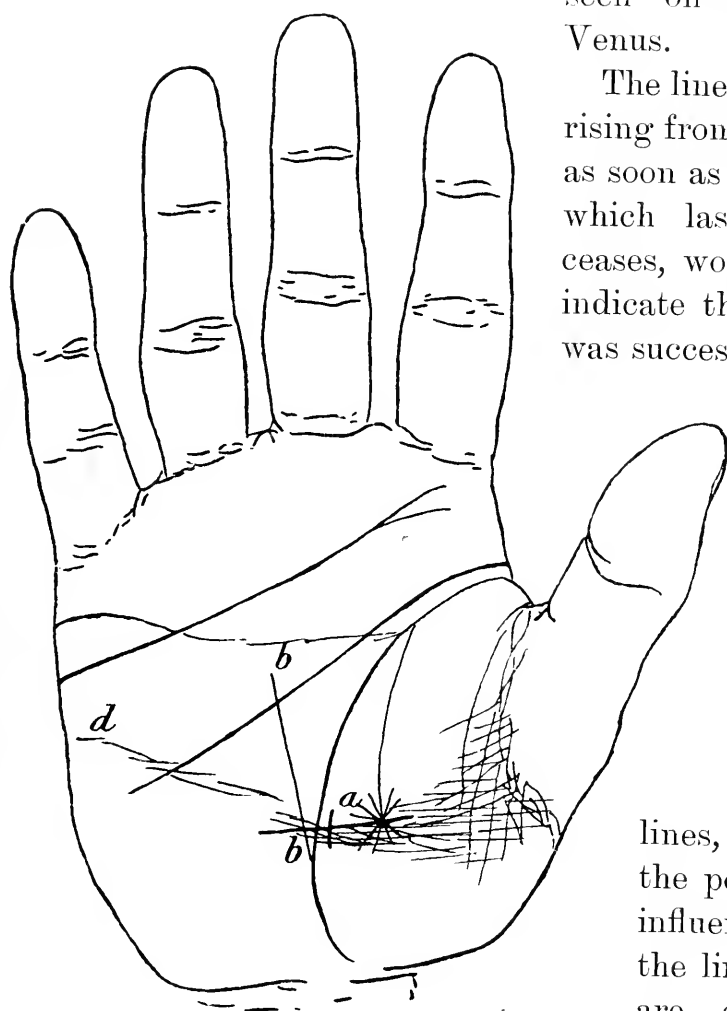


FIG. 107.

The line of success, *b b*, rising from the line of life as soon as the law worry, which lasts some time, ceases, would, of course, indicate that the subject was successful in his litigation.

The student must note that *colour* lines run from death crosses at the ends of influence lines, or else from the point where the influence line joins the line of life, and are quite distinct from these fine worry lines, which

have no attendant influence line, unless, of course, the worry line and colour line both happen to start together; thus in Fig. 105, *ff* is a colour line denoting the type of the influence, *ee*.

The lines of trouble, starting from the family line, would not, of course, always indicate a death, unless they culminated in a death cross where the lines meet the line of life, as at *a*, Fig. 108, or end where an influence line ends, as at *a*, Fig. 115.

These lines mean any sort of trouble connected with home or domestic life. The point *b*, Fig. 115, where the lines reach the line of life, will be the age at which the trouble became public property.

Fig. 106 would show a great deal of domestic trouble which never became public, as the worry lines, *b b b*, do not reach the line of life.

Fig. 105 would show threatened danger of publicity, as may be seen by the near approach of the trouble lines, *c c c*, to the line of life, which, however, never become an accomplished fact, and the trouble soon after retreats into the background.

A period of misfortune is sometimes marked on the hand, as at *e e*, Fig. 104, and the exact dates of the com-

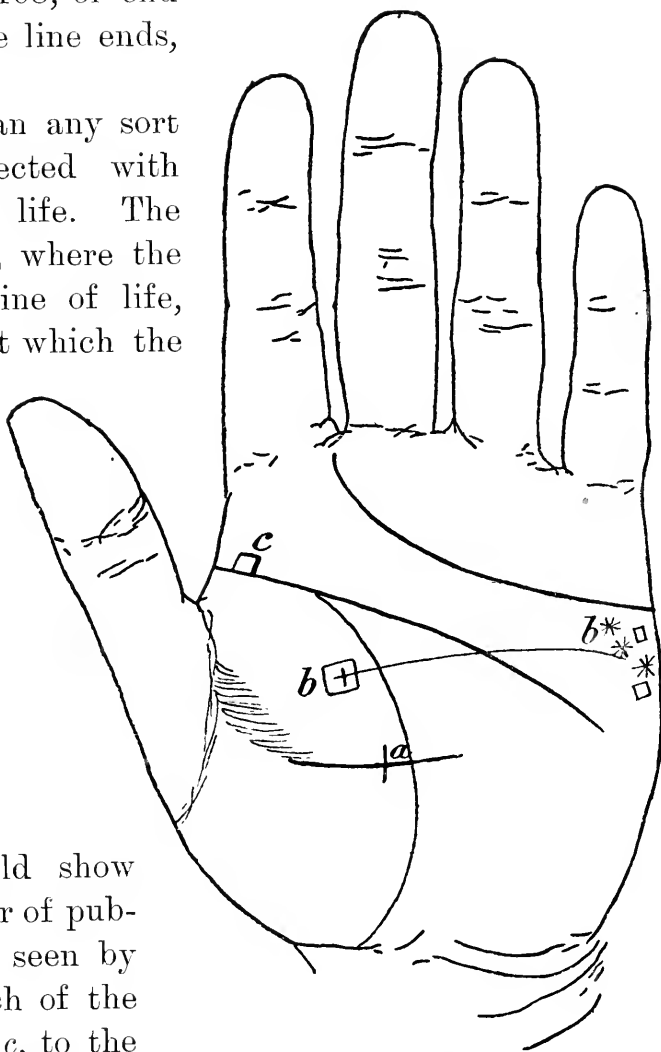


FIG. 108.

ment of the trouble and of its cessation can thus be told.

In Fig. 109 is given an instance taken from the hand of a woman whose husband deserted her a few years after their marriage, and went abroad, where she entirely lost sight of him (see influence line, *a a*). At the date of her visit to me, when she was about forty-five or so, she had not heard of him for many years, and had not the least idea whether he was alive or dead. I told her that I believed, from his influence line in her hand

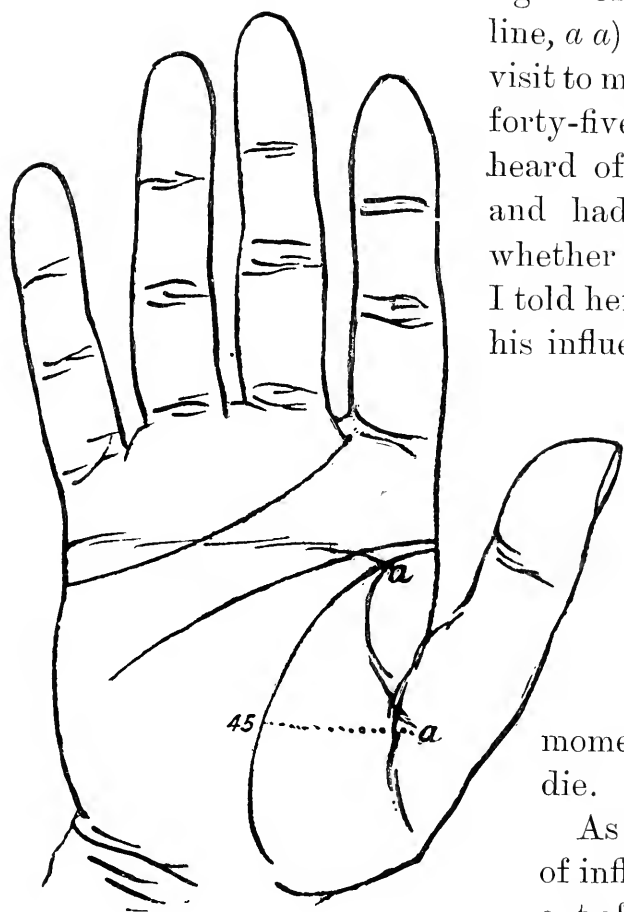


FIG. 109.

having actually passed through and beyond the family line (see end of influence line, *a*, Fig. 109) that he must either be dead at the present moment or would shortly die.

As will be seen, the line of influence entirely passes out of the subject's life for ever at about the age of forty-five (see dotted line.)

She entered the date of her visit to me in her diary, and when next I saw her, some months afterwards, told me that, strangely enough, she had just heard that her husband had died in Australia on the very day on which she had consulted me.

Of course this was merely a coincidence, as I could not really have told her the exact date of his death, to within a year or so. I only felt sure from the cessation of his influence line that he must be either already dead or would die soon.

It will be observed that in this hand there was no trace either of a death cross or of a widowhood line, because of necessity the death could not be a grief to her.

As I have before said, the probable date of the death of a subject himself is most difficult to foretell correctly. But I have found, in several cases, when I fully expected the subject to become a widower (or widow), that, instead of this being the case, they themselves died at the precise date given for the termination of the marriage.

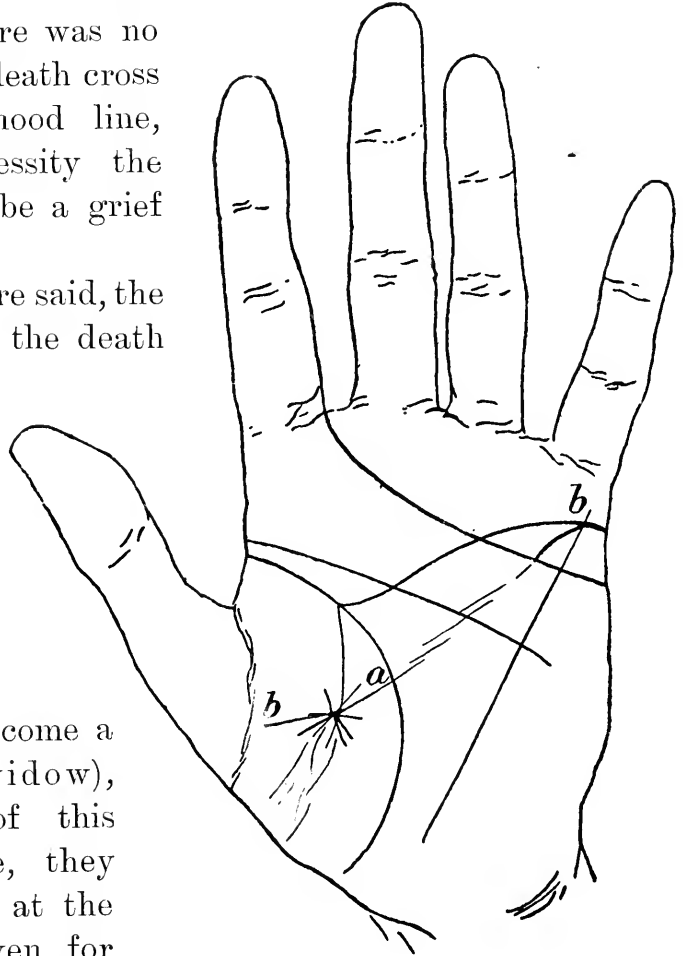


FIG. 110.

In Fig. 110 an instance of what I call virtual widowhood is given. As will be seen, the first years of the married life were happy, but a great estrangement was shown at *a*, accompanied by a widowhood line, *b b*, and though continuing for many years afterwards to the outside public

as a united couple, their happy married life was over for ever.

**Drink.**—In Fig. 111 is shown a time of great trouble, caused in the first instance by grief for a death, which affected the brain, and for some years occasioned total loss of memory, during which time a tendency towards drink was developed, which afterwards became the ruling passion of the life, and caused premature death.

The death of the friend is shown at *a a*, loss of memory by the island, *b b*, on the line of head; a time of terrible trouble by all the conflicting lines of trouble crossing the line of life from the mount of Venus: the drink line starting at *c* ends on the mount of the Moon at *d*; ruin of health and premature death are shown by the island followed by jagged lines on the line of life ending in the tassel at *e*, and also by the trouble lines culminating on the line of life at *e*, where death would be very likely to take place.

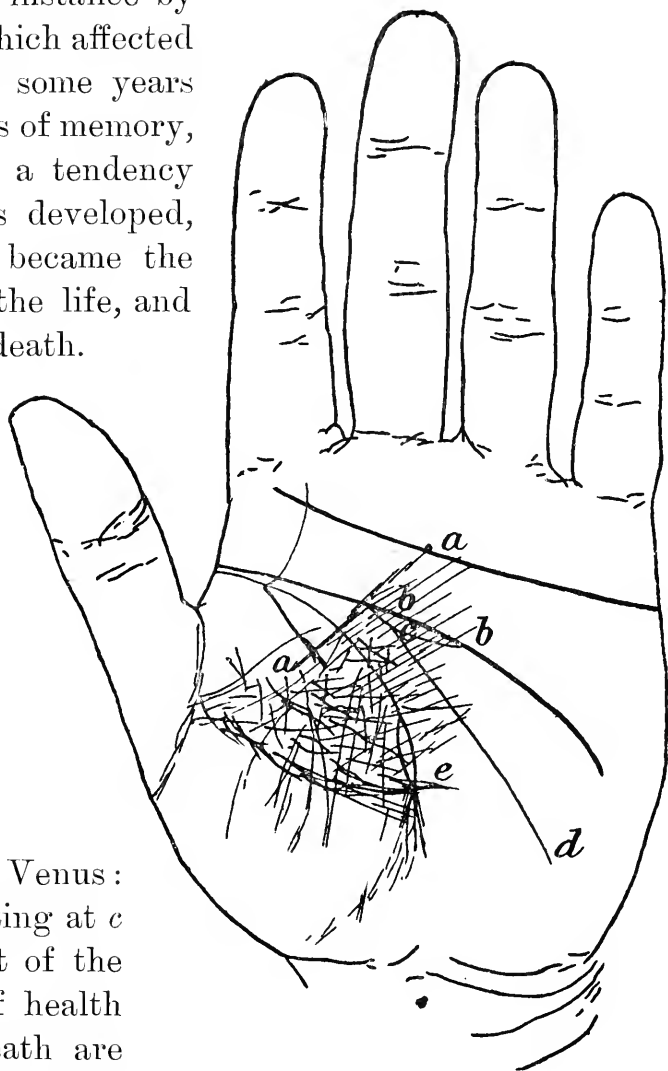


FIG. 111.

In Fig. 112 I give another very similar case. Here also

the subject, in consequence of the death of his wife, gave way to such excessive melancholia that he eventually took to drink and died.

The marriage and influence lines are shown at *a a a*, the death of his wife at *b*, with a line cutting through, and as it were breaking the heart-line at *c*; the island *d* on the line of head shows great mental disturbance, and the drink-line leaving the line of head at the same time that the island begins, and ending on the mount of the Moon at *e*, indicates both the cause and the date of the subject's taking to drink. His own death, of course, occurs at *f*.

In Fig. 113 is given an illustration showing the manner in which the drink habit in someone intimately connected with the subject is sometimes shown in the hand. In this instance,

the line, *a a*, from the influence line, *b b*, going in the direction of the mount of the Moon, is an indication that an influence in the life of this subject is addicted to drink.

If the influence line is near to the root of the thumb, as

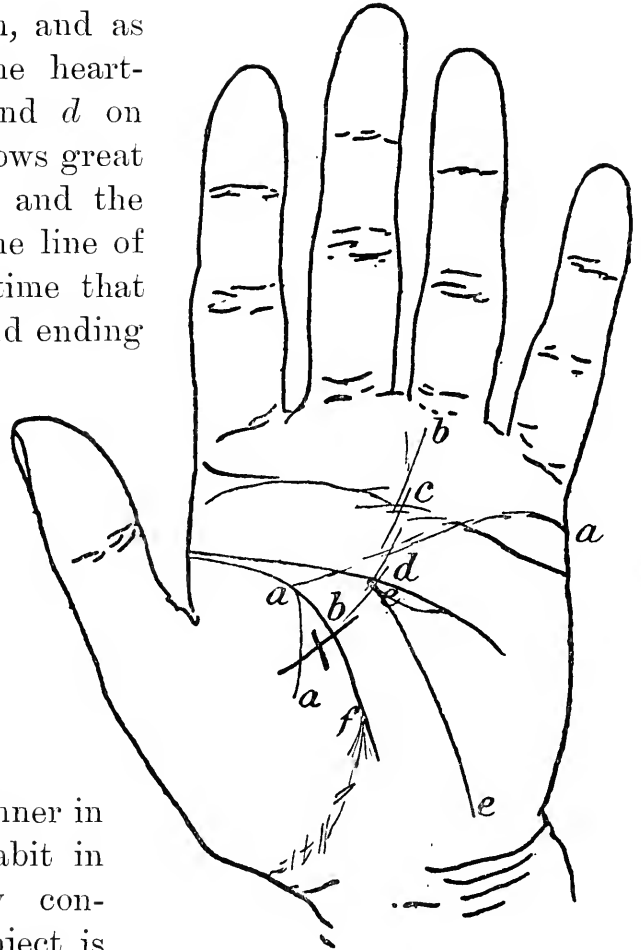


FIG. 112.



at *e e*, Fig. 114, the inebriate is certain to be a member of the subject's own family.

Another indication of great trouble in connection with the intemperate habits of another, or others, is often shown

by a single line, very deeply cut, on the mount<sup>1</sup> of the Moon, as at *c c*, Fig. 113; but it would be difficult, if this line were the only drink indication in the hand, to particularize the individual, though one might surmise correctly who it was by indications of trouble on an influence line.

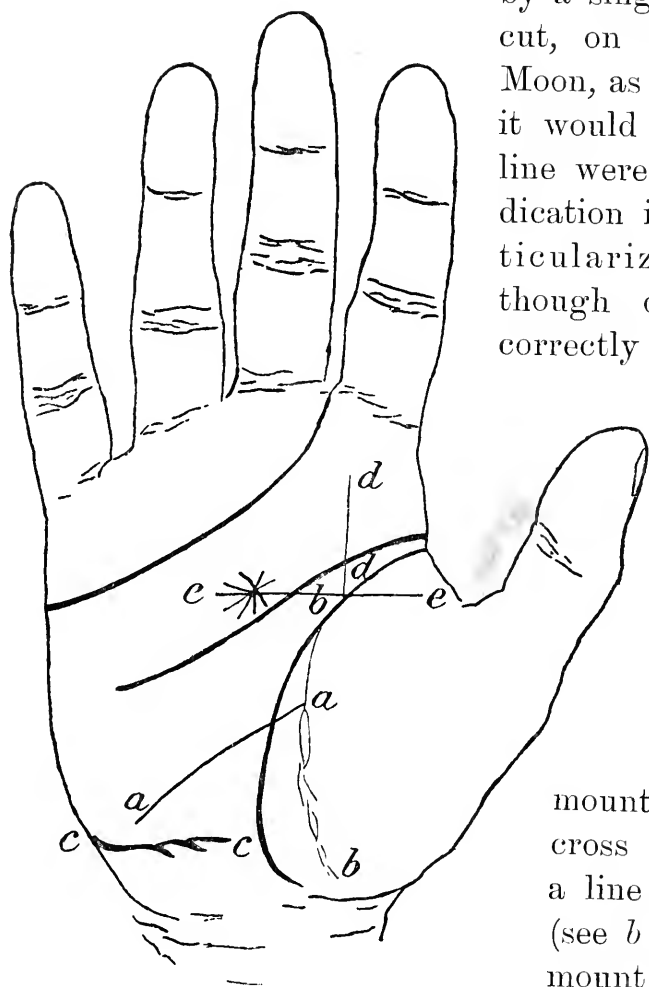


FIG. 113.

**War Indications.**—War indications are nearly always marked by a square on the

mount of Venus, with a cross in the centre and a line of communication (see *b b*, Fig. 108) to the mount of Mars, on which also squares and stars will generally be found.

In one instance—that of an officer just leaving for South Africa—I saw two squares placed close together on the mount of Venus near the line of life, and told him that I thought that they would mean either two wounds or two periods of imprisonment. As I afterwards heard, one was a wound

and the other imprisonment in Pretoria, and I have seen many squares like this on the hands of men who have just escaped death without being actually wounded. Active service in very early life—say before twenty—is often marked by a square just outside the line of life, as at *c*, Fig. 108; but never in this manner later in life.

If there is a star on the mount of Mars at the end of the line of communication, starting from a square on the mount of Venus (see *a a*, Fig. 114), it is a certain sign that the subject will be severely wounded, but will receive honour therefrom. Danger to his life will be shown by the break in his line of life at *c*, but the square over the break indicates recovery from his wound; and the line of success, *d d*, rising from the line of life after the break, proves that he will obtain promotion, and of an extremely high order, provided there is a fame-line, *h h*, rising from the mount of Mars at the same time.

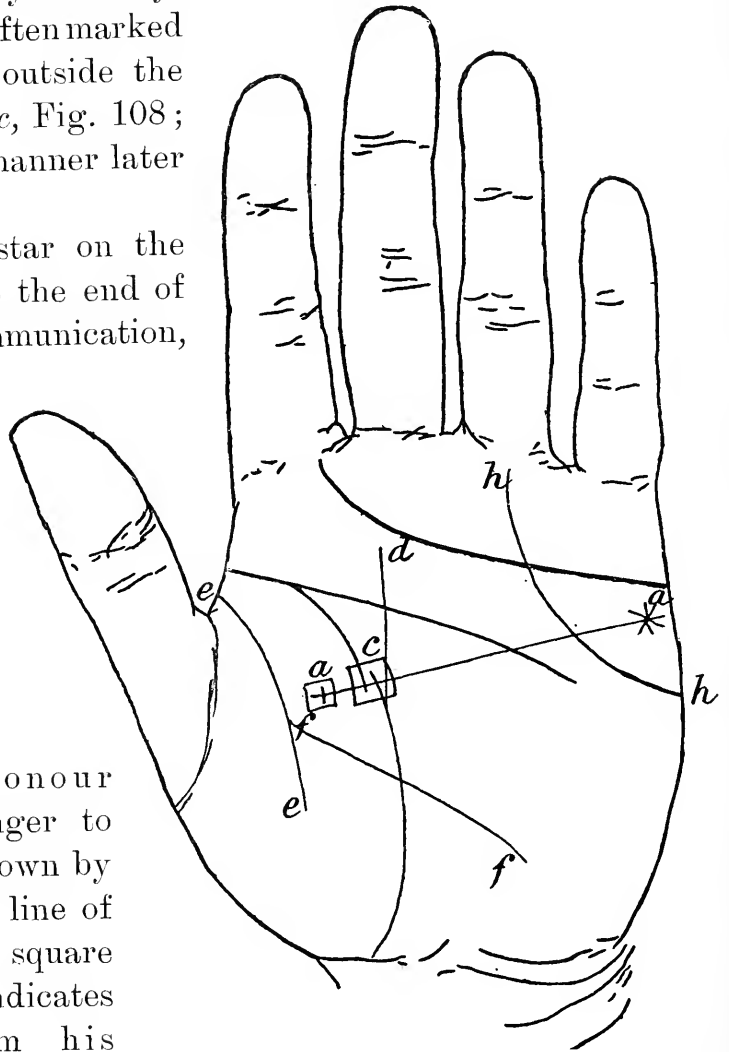


FIG. 114.

All these signs will be found to be absolutely correct in the hands of numbers of Army men, and the years in which they have obtained promotion will also be plainly indicated.

If there is found the sign of war on the end of an influence line (see *c*, Fig. 115)—the line of influence ceasing in the square, there being also a line of trouble from the square to the mount of Mars at *k*—it would be an indication that the subject had lost a friend in battle.

The day that the results of the Battle of Magersfontein were posted up at the War Office a lady came to me in terrible grief, having just seen her husband's name in the list of those dangerously wounded.

I give, in Fig. 116, an exact reproduction of his line of influence, as marked upon her hand, from which I told her that I was absolutely confident that the fact of his line emerging again from the square of preservation after the break showed that, though dangerously wounded, he would completely recover.

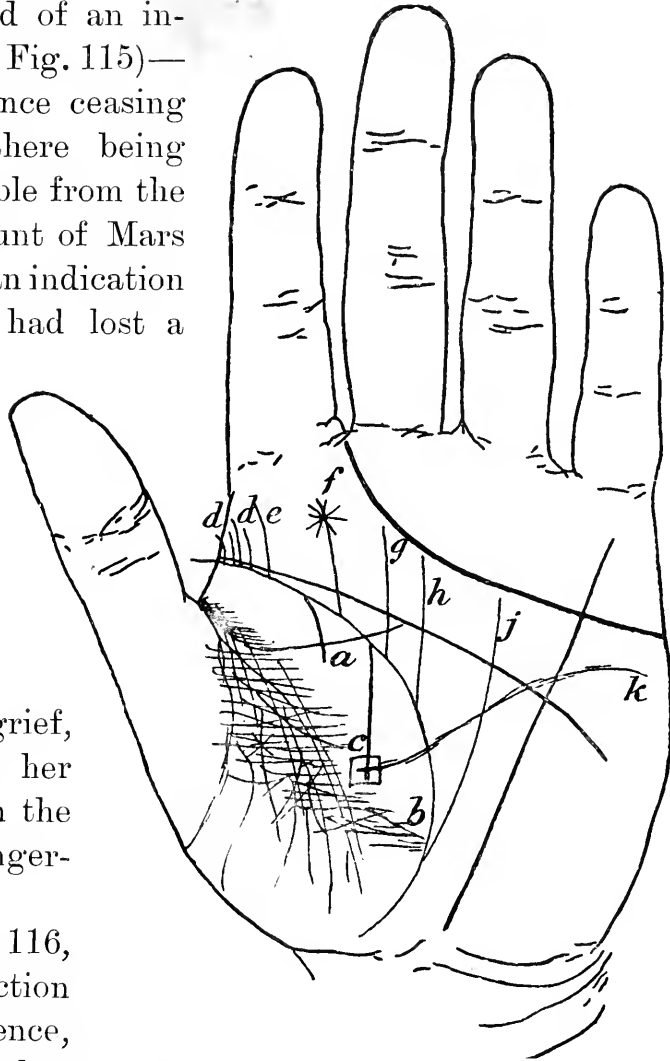


FIG. 115.

I afterwards heard that her husband, who was one of the Highlanders at Magersfontein, had been actually left for dead, and set aside for burial for a period of twelve hours, after which he showed signs of life, and eventually entirely recovered from his wound.

In Fig. 117 an instance is given of a woman who was married to a soldier at about the age of twenty-seven. The marriage was a happy one, excepting that the husband was, of necessity, a great deal away from her, owing to the nature of his profession—as will be seen by the line *a a*, not running close to the line of life on the mount of Venus. He is killed in battle when she is about forty-two (see widowhood line, *b b*), and the manner of his death is shown by the star on the mount of Mars at *c*, and also by the square, with a cross, at the termination of the influence line at *a*. These indications, accompanied by the line of success, *d*, on her line of life, show that his bravery and gallantry in action were acknowledged to her in a suitable manner.

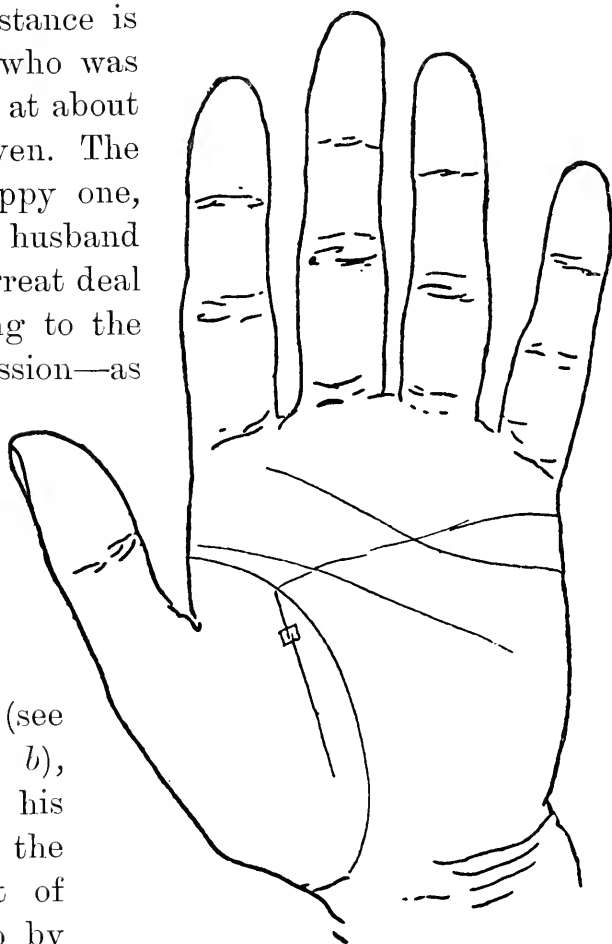


FIG. 116.

**Success Lines.**—Lines of success rise from the line of life, trending upwards uncrossed and unbroken, as at *g h j*, Fig. 115.

Failure lines are practically the same as the anxiety and trouble lines already mentioned; but the upright lines from the line of life, denoting success and promotion, must not be confused with trouble lines going from the mount of Venus to Saturn.

It must also be borne in mind that those lines which, indicating events, pass across the hand from the mount of Venus, and have definite and independent significations, must not be taken as necessarily barring lines of success, fame, etc. The bars to success must be short, indefinite lines, which perform no other purpose than that of barring the success lines.

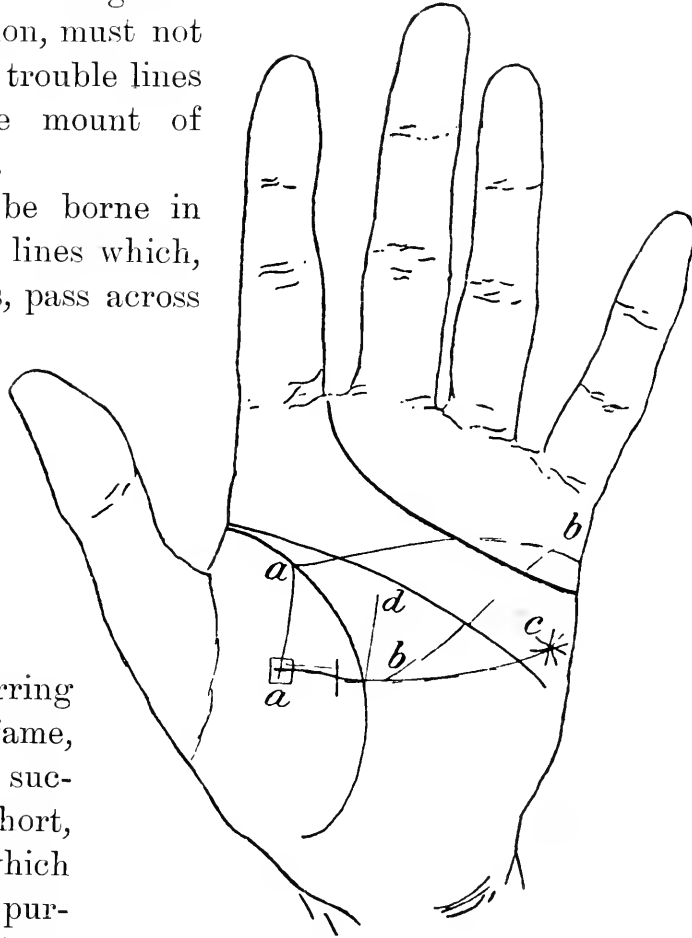


FIG. 117.

Three instances of success lines, shown at *a b c*, Fig. 118, will explain what is meant. At *b* the success line is barred by lines which do away with its successful signification, and the trouble and the worry due to the failure of the anticipated success are shown by the worry

lines at *d*. Also there are usually breaks in the success line itself.

The success lines, *a* and *c*, are both crossed by lines which traverse the hand, but these do not bar the success, as they have other significations.

Sometimes a line of success, either with regard to money or worldly position, which has come as a surprise, and almost as a shock, will have a star at the end, as at *f*, Fig. 115.

In Fig. 113 there is given an instance taken from the hand of a girl who obtained the post of Maid of Honour to Queen Victoria very unexpectedly. The line *d d* shows the advancement in worldly position, and the surprise is shown, in this case, by the cross line and star, *e e*.

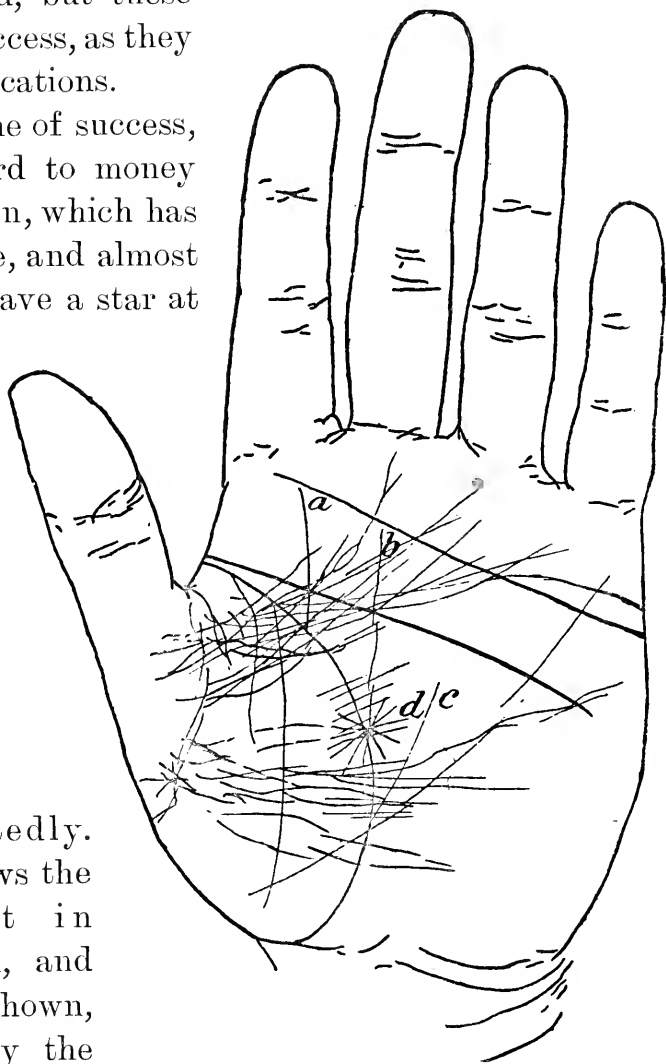


FIG. 118.

In some hands a line of success marked as at *e*, Fig. 119, merely indicates a start in life—such as that of a young man beginning life on his own account.

If this line is accompanied at the same date by the sign

on the fate-line, indicating a voyage to a foreign country (see *f*, Fig. 119), it indicates that this change in his career either necessitates his taking a voyage himself in order to start his work abroad (which will nearly always be found to be the case), or that he will be greatly connected with countries over the water.

The same lines in very early life often indicate the commencement of a school career, and it is often possible to cause some surprise by telling the subject at what ages he went to some four or five different schools, merely judging by the dates on the line of life at which these lines start (see *d d*, Fig. 115). Going to college will often be marked by a similar line rather longer, and extending

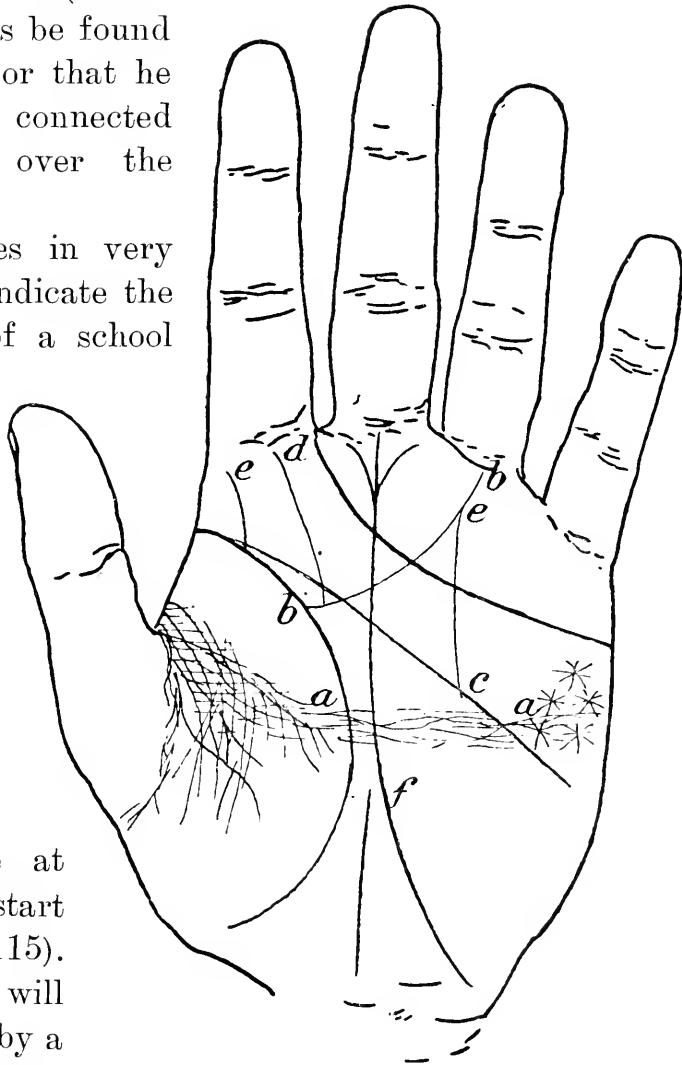


FIG. 119.

more on to the mount of Jupiter, as at *e*; though, as I have said before, a line like this may indicate that instead of going to college the subject started his profession at this age after leaving school, for the character and disposition

of the subject must always be the real guide in interpreting lines of this description aright.

Lines from the line of life tending towards the mount of Apollo will, if unbroken by small lines, as I have said before, infallibly indicate great good-fortune commencing at the date when the line leaves the line of life (see *b b*, Fig. 119). When a line starting from the line of head joins this line, as at *c c*, it is a sign that success is achieved mainly through the subject's personal talent.

If at the same time there were also a line pointing towards, or ending on, the mount of Jupiter, as at *d*, rising from the line *b b*, it would be an indication that success had been attained through work of an exceedingly intellectual nature, such as attends the writing of an ex-

cessively clever book, or high political or diplomatic honours, especially if accompanied by a triangle on the mount of Jupiter; or, if the line *b b* starts earlier in life, success at the University would be indicated.

In the hand of a clergyman this line would mean high

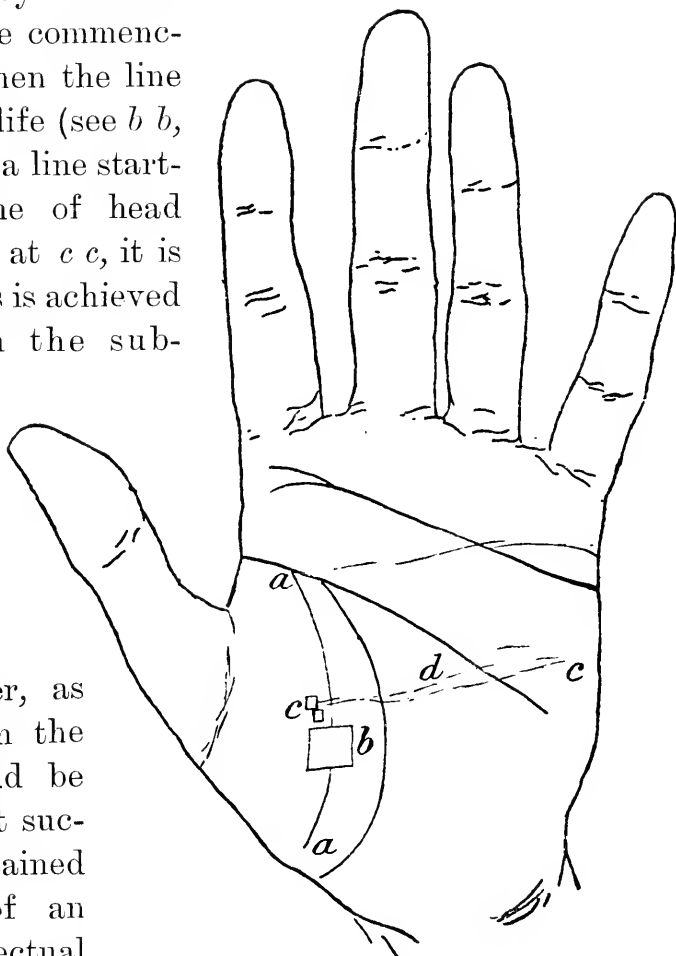


FIG. 120.



ecclesiastical promotion—such as being made a Bishop, Archbishop, or Cardinal.

Of course, in delineating the hand, everything goes by comparison—as I have already said in the Preamble. For instance, what would be wealth to some would be poverty to others; what would be high distinction to some might be lightly esteemed by others; and I have often been very much amused by the variety of views on this subject held by my different clients. We must remember this most particularly with regard to the marks of wealth in a hand. For example, if, in reading the hand of a person in a subordinate position, who has had to work hard all his life for a weekly pittance, we come upon a line which, if found in the hand of a man born to an income of £20,000 a year, would mean an accession to a princely fortune, we know that, in the case we are dealing with, such a line would simply mean a legacy of £50 or £100.

And equal discrimination must be used when interpreting all other lines in the hand.

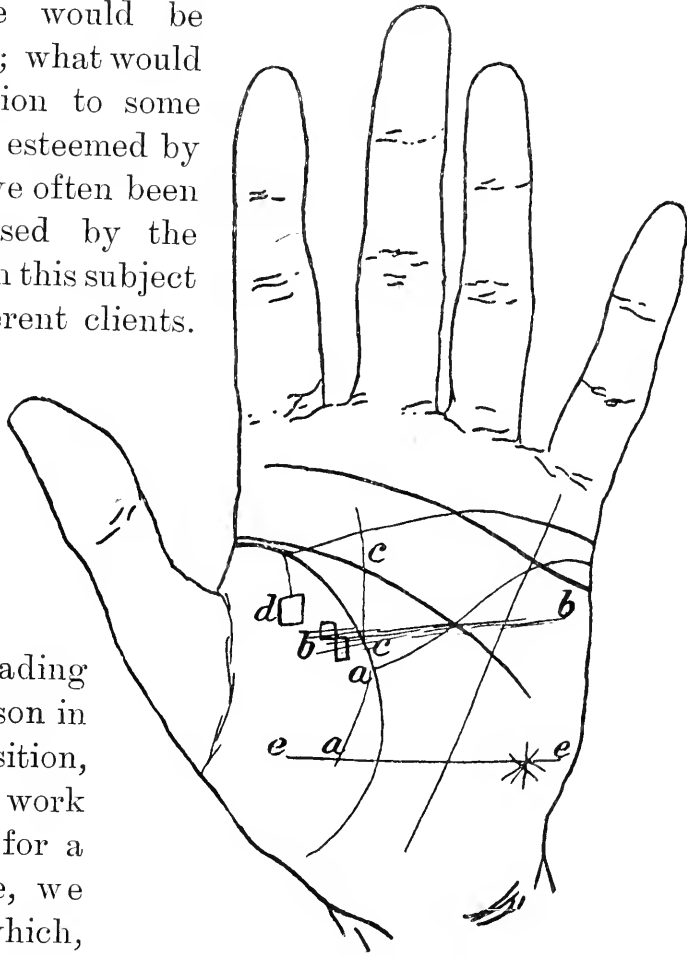


FIG. 121.

**Litigation.**—In Fig. 119 a number of little confused stars and worry lines on the mount of Mars, connected with the domestic worry lines on the mount of Venus by the lines *a a*, indicate family quarrels and dissension, probably ending in litigation at the date when the worry lines, starting from the line round the base of the thumb, or the family line, reach the line of life.

The two squares on the mount of Venus, shown at *b b* in Fig. 121, with a communicating line, *b b*, to the mount of Mars, also indicate law trouble and litigation.

If this sign is accompanied by stars on the mount of Mars and worry lines from the line round the base of the thumb, as at *c c*, Fig. 122, it would indicate that the lawsuit or litigation was carried on

against relations, and there will frequently be islands crossing from the mount of Venus to the mount of Mars, but not, of course, an island like that indicating divorce or legal separation, which must be inseparably connected with definite influence lines on the mount of Venus.

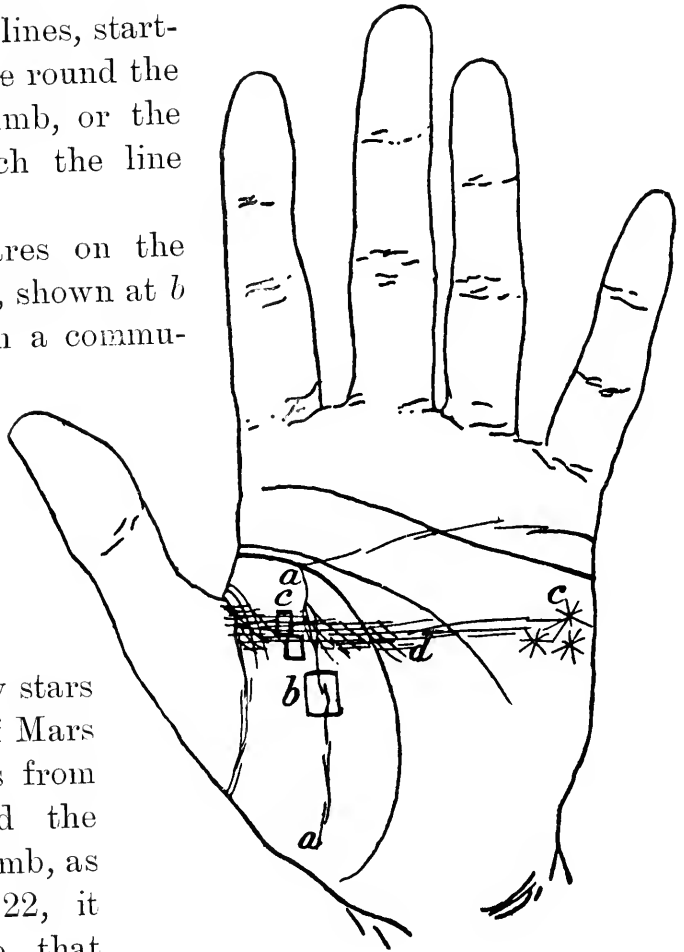


FIG. 122.

If the stars on the mount of Mars and the lines of domestic worry are absent, the law trouble and litigation are with strangers only.

In Fig. 122 the failure lines, *d*, accompanied by much worry, following a litigation, show that in this case the subject was not successful in his lawsuit (with relations); but in Fig. 121 the line of success, *c c*, immediately following the law indication, *b b*, shows that the subject was successful in her suit, evidently with persons not related to her, as there is no connecting line coming from the base of the thumb.

If the line of communication, *c c*, Fig. 120, to the mount of Mars, has an island or islands on it (see *d*), it would, of course, indicate that the lawsuit or litigation was connected with disgrace.

In Fig. 120 is given an instance taken from the hand of a lady whose husband, after passing some time in prison, was released, and lived with her afterwards for many years.

This is shown by the line of influence, *a a*, entering a

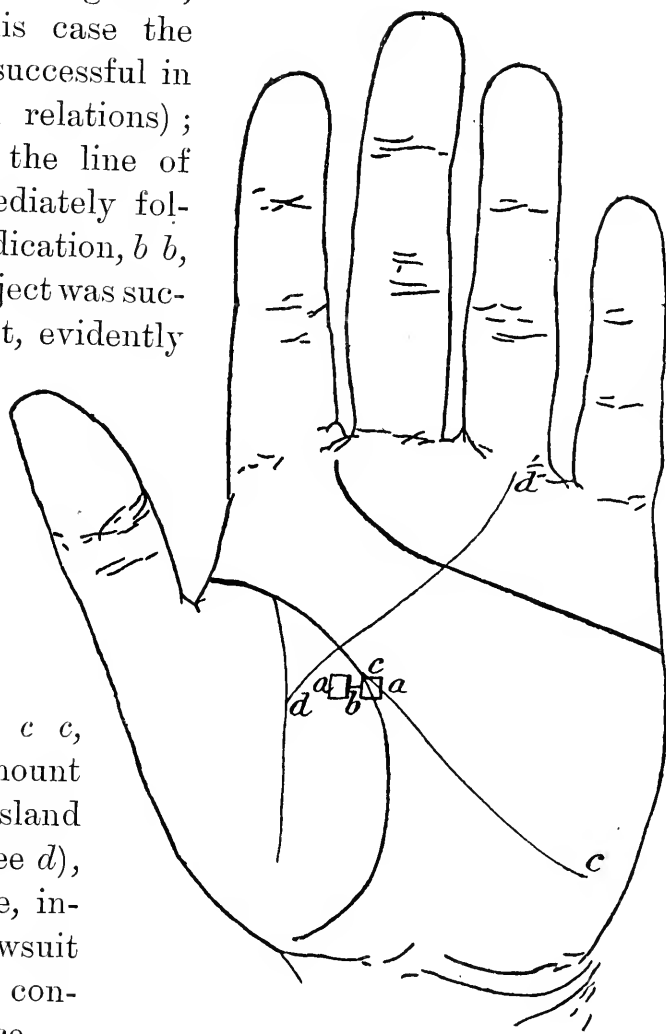


FIG. 123.

square, *b*, of seclusion from the world upon the mount of Venus, and emerging upon the other side. It will be noticed that the influence line is not marked in the square itself, showing that they were apart from each other during the time of his imprisonment.

It is, however, excessively difficult to distinguish between the imprisonment and the madness of an influence, as shown upon the mount of Venus, and great caution must be used by the student in determining which of the two alternatives will be the correct one in each individual case, as the squares are practically the same.

One method is to note carefully whether there are signs of ill-health shown on the line of influence before it enters the square, in which case it is more

likely that that particular square will indicate a lunatic asylum than a prison. On the other hand, it is far more probable that there will be islands, indicating disgrace, on the line of anxiety ushering in the square, if the square be a prison.

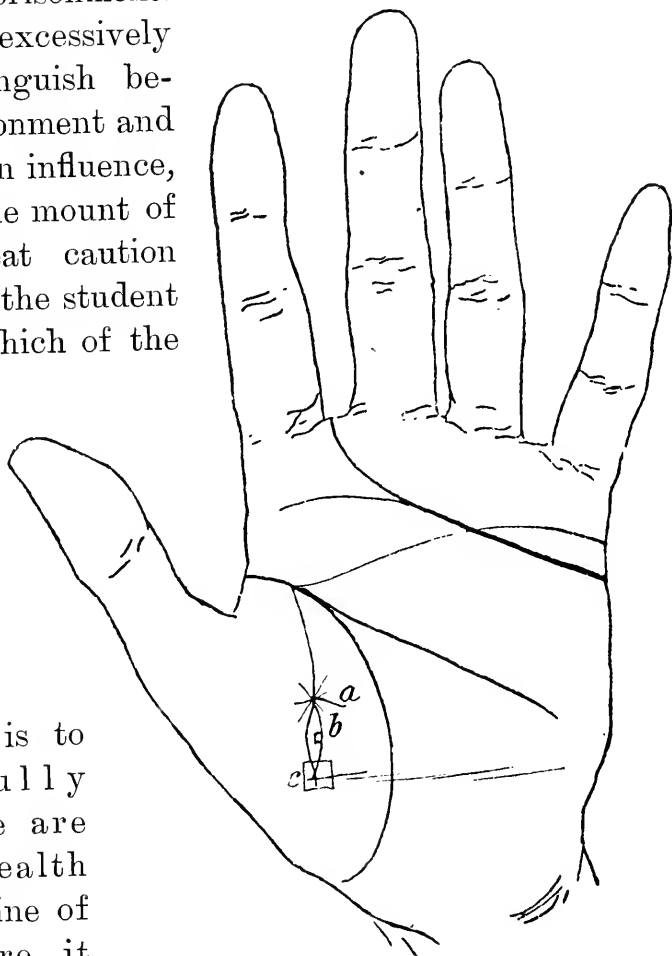


FIG. 124.

In Fig. 121 there is given an instance taken from the hand of a lady whose husband died mad whilst in an asylum (see square *d* on the end of his influence line).

Sometimes the influence line of a husband or wife shows continuous ill-health by being very shaky and uneven, as at *a a*, Fig. 122; and a long period of ill-health, where the influence was entirely confined to the house, is often marked by a square on the influence line, as at *b*. But in a case like this the line of influence would run through the square, showing that the wife was with her husband during the entire period of his enforced seclusion, and not separated from him, as would of necessity have been the case in Figs. 120 and 121. In some rare cases, when a subject has him-

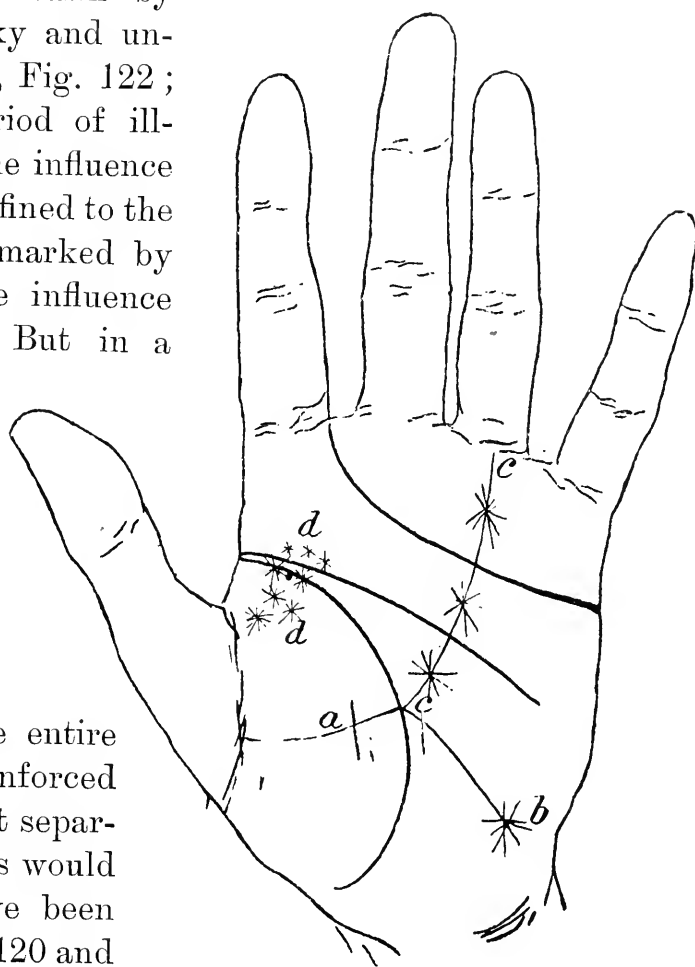


FIG. 125.

self suffered from a severe illness (generally fever) in a distant country, he has, at the date of the illness, two squares upon his hand, as at *a a*, Fig. 123, with a slight connecting link, *b*, between them, these being always preceded by a voyage line, *c c*, indicating the journey to a foreign land.

The success of another person, by which the subject benefits, is shown by the line *dd*, Fig. 123, starting from the influence line and going to Apollo.

**Shock.** — In Fig. 124—a woman's hand—is given a curious instance (taken, of course, from life), in which her husband received a terrible shock in a railway accident (see star on the influence line at *a*), which caused an internal disorder, *b*, from which he finally died, *c*; the death cross, it will be seen, is enclosed in a square, showing that he was confined to the house for many months before his death.

In the hand of a lady who had passed through a terrible time in Manipur, when most of the people she knew were massacred, and she herself, with a few others, escaped as by a miracle, I found a large number of tiny stars, indicating severe shocks, all connected with a spot on her life-line, which, by calculating her age, I found to be the exact date at which the massacre had taken place (see *dd*, Fig. 125).

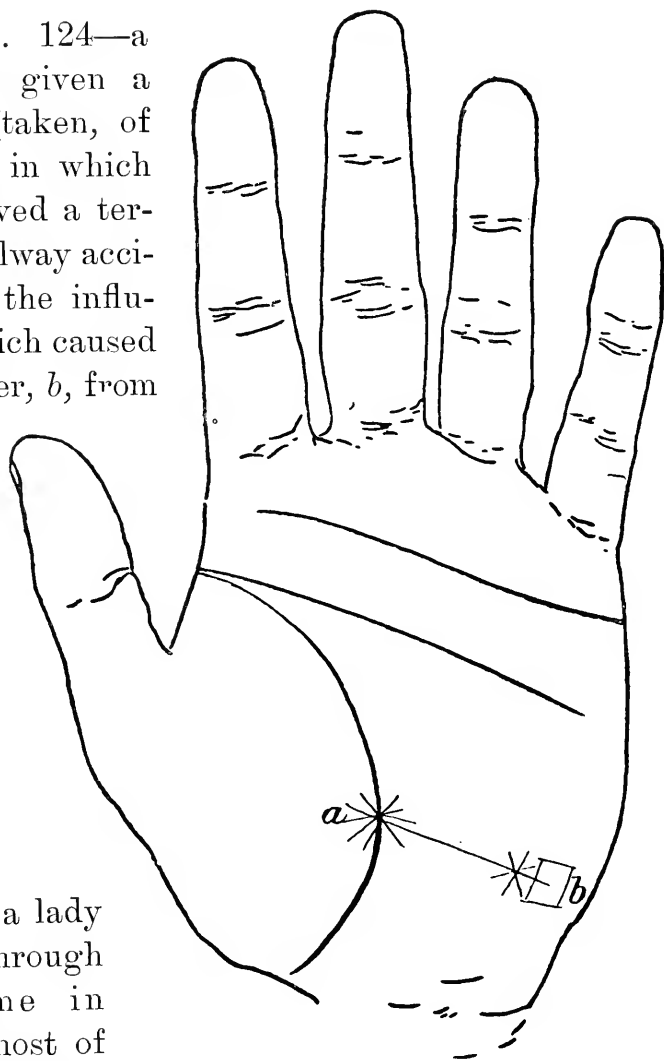


FIG. 126.

**Deaths from Drowning.**—In Fig. 121 an instance is given, taken from the hand of a lady, of the death of her husband by drowning at sea (note influence line, *a a*).

As will be noticed, the subject has the star *e* on the mount of the Moon, signifying a great shock in connection with the water, and this star, being at the termination of the line of communication, *ee*, forming the death cross on the end of the influence line on the mount of Venus, indicates the manner in which her husband met his death.

The lines were marked deeply in this case, as her hand was a very sympathetic one.

In Fig. 125 is also shown an interesting case, which I found in the hand of a mother, whose child had been drowned almost before her eyes.

The death cross on the mount of Venus at *a* indicates the death, and the communicating line to the mount of the Moon, ending in a star at *b*, indicates a great shock connected with the water ;

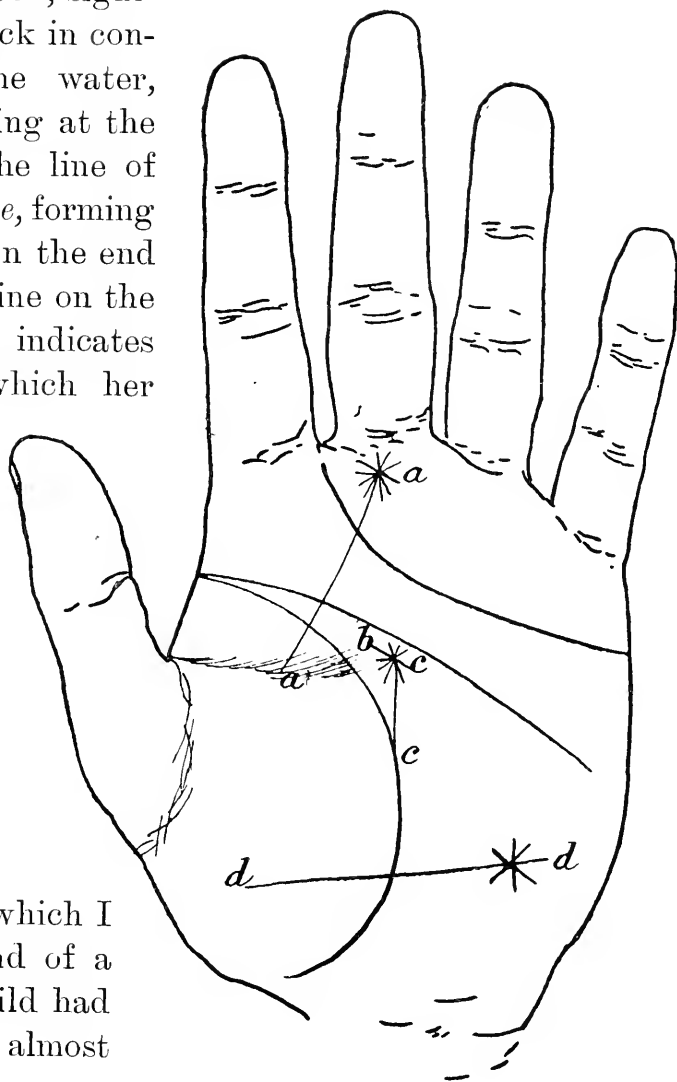


FIG. 127.

but the most curious and uncommon part of this instance is that the child was an exceedingly fair one, with very golden hair, and the colour line to Apollo, *c c*, shows a succession of stars, as if the terrible sight of her fair-haired child drowning had been stereotyped on her brain and from thence to her hand.

In Fig. 126 is given an exact reproduction of the marks found on the hand of a well-known naval officer, who was on board H.M.S. *Victoria* at the time when she was run down in the Mediterranean. The star, *a*, on the line of life shows a great shock, as also the star on the mount of the Moon, and the square, *b*, on the mount of the Moon, of course indicates preservation from death by drowning.

In Fig. 127, at *d d*, is given an instance found on the hand of a man

whose son was drowned at sea when he, the father, was about sixty years of age.

A terrible shock, probably in connection with the loss of land, or of money, through mines or other transactions connected with land, though in some cases it might be trouble occasioned by a dark or Saturnian person not an

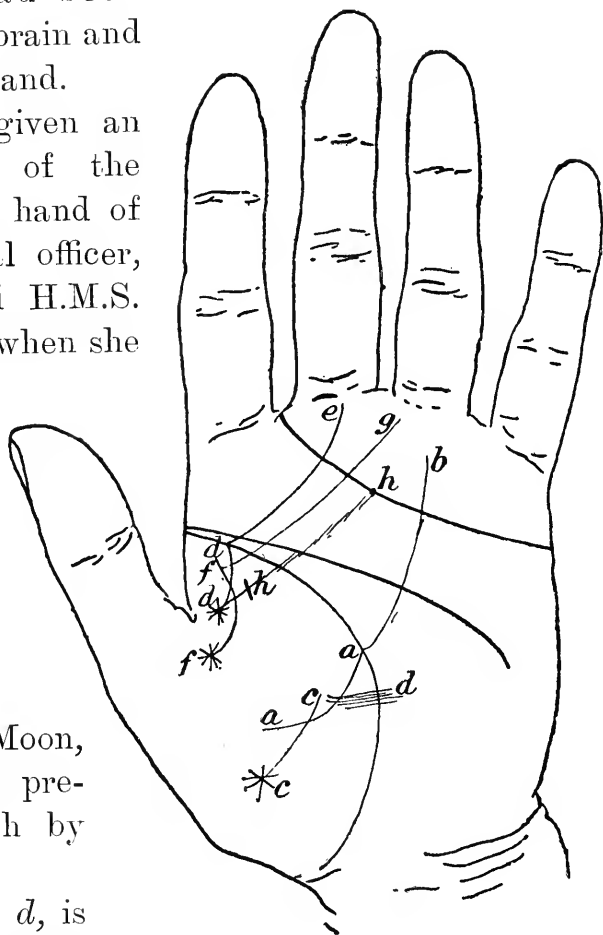


FIG. 128.



influence in the subject's life, is often indicated, as at *a a*, Fig. 127; but, to be perfectly sure that this is a sign of actual loss, we must be certain that there are trouble and worry lines resulting from it, as at *b*.

The sign of an intense surprise, accompanied by success, would be shown by a similar line, rising from the line of life but not cutting through it (see *c c*, Fig. 127).

**A Woman Enemy.**—A star upon the lower portion of the mount of Venus is said to indicate a woman enemy. This will be often found to be correct, *provided that* a small hair-line can be traced from it to any line on the hand by the help of which we may fix the date upon the line of life of a woman's interference for evil.

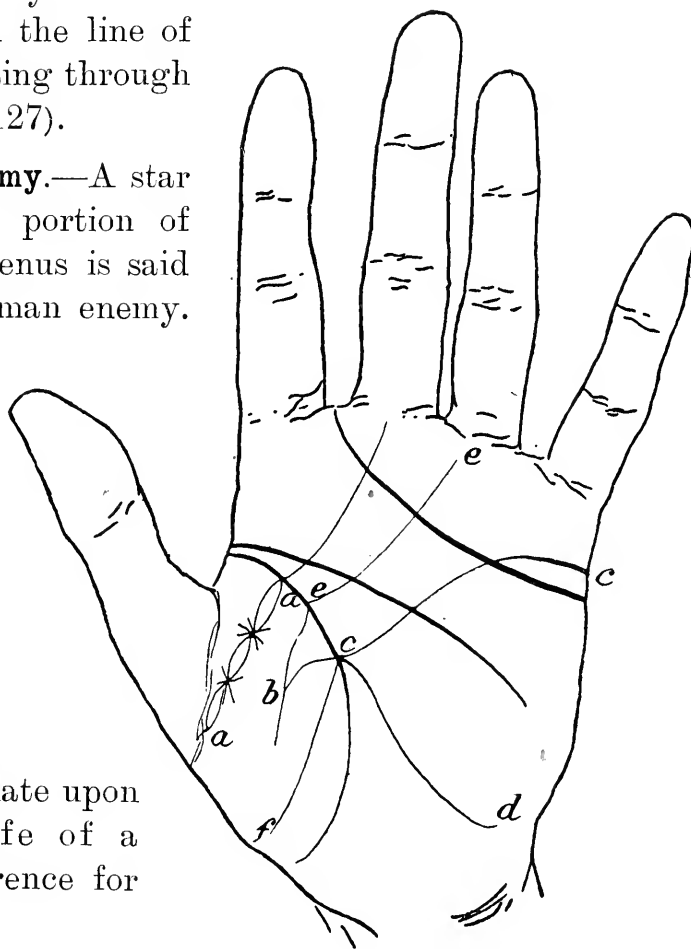


FIG. 129.

I give an illustration of this in Fig. 128.

Here the woman enemy is the means of taking a friend from the subject (see influence line, *a a*, of an Apollc person as shown by the colour line, *a b*). It will be noticed that the influence line, *a a*, goes out of the subject's life altogether at the time when the malevolent

influence line, *c c*, of the woman enemy meets it ; and that he (or she, as the case may be) is made unhappy by the desertion of the influence, *a a*, we can judge by the trouble lines at *d* crossing the line of life.

Earlier in the same figure is shown an instance of the engagement of a girl, at the age of nineteen (see *d*), to a dark man (see colour line, *d e*, to Saturn). They are separated in the course of a few years by a fair (see colour line, *g*) woman enemy, *f f*, and the man's sudden death (see star, *d*) is shown, when the subject is about twenty-seven years of age, and is terribly felt by her, as is indicated by the death cross with the jagged sorrow line, *h h*, to the line of heart.

The very bad influence of a woman is often shown (either in the hand of a man or a woman) by an influence line on the mount of Venus (as at *a a*, Fig. 129), having upon it, as will be seen, islands and stars.

In the same figure is shown an instance of a long engagement to a fair man, during which the subject and

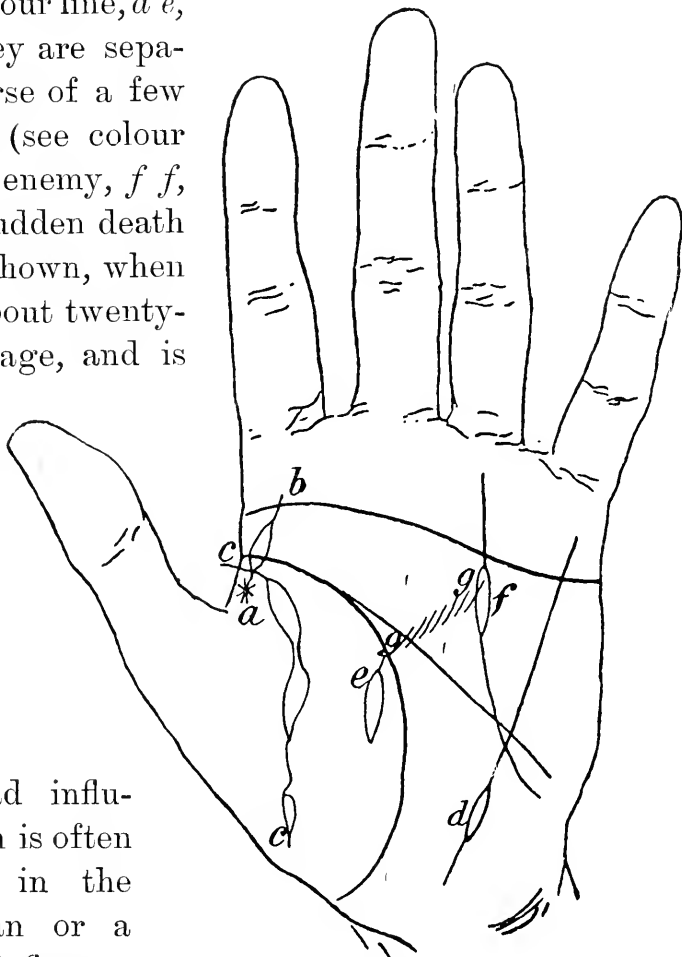


FIG. 130.

influence are separated for a period of several years (see *e* to *c*), where their marriage is shown; and a long journey taken immediately afterwards to a very distant country is indicated by the line to the mount of the Moon, at *d*. The date of the engagement—when she is about thirty years of age—is shown at *e*, and the influence line, swooping away from the line of life to *b*, shows that he was absent from, but faithful to her, as the line is clear and unislanded.

The date of the marriage is shown at *c*, some years later; and the husband's influence line continues on the subject's hand to *f*, showing their life together to a very advanced age.

#### **Hypnotism.**—

In Fig. 130 is given a very curious instance of a subject who had been mesmerized when quite a child. The mesmerist had for many years, even when at a distance from her, been able to control her actions and compel her to do whatever he desired.

I give the lines exactly as I copied them from her hand. The star and island (*a* and *b*) evidently show the shock to the child's nervous system, and the consequent bad effect

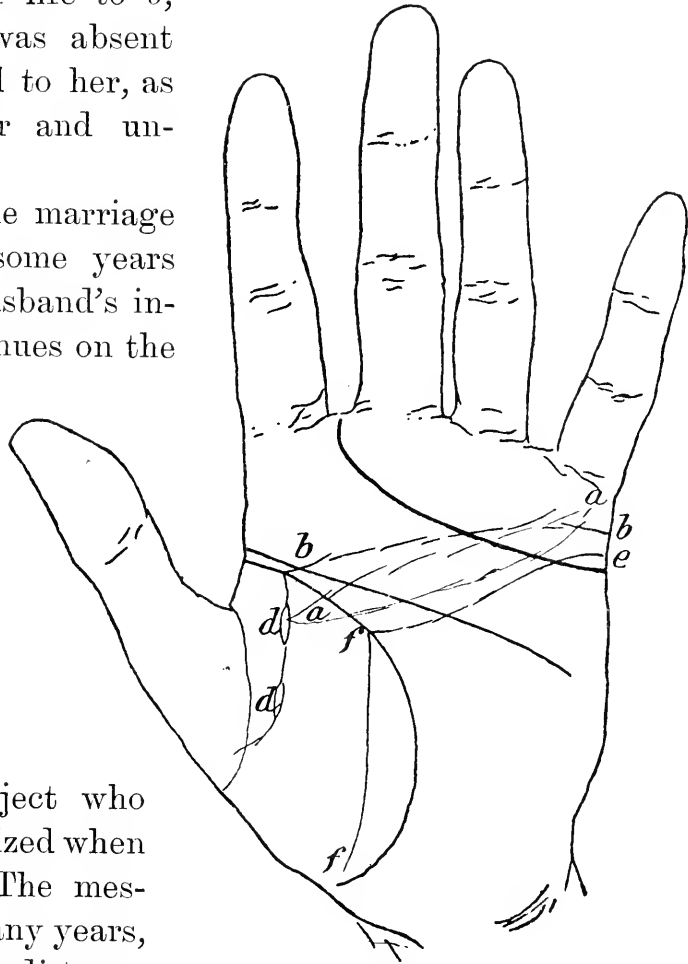


FIG. 131.

upon the health, which is confirmed by the island, *d*, on the line of health at the same age. The long and peculiarly marked island, *c c*, is, of course, the influence of the mesmerist.

Changes in the life are shown by crosses immediately outside the line of life, as at *a b*, Fig. 83; and a great change in early life is shown by the large cross at the commencement of the line of life, as at *c*. In Fig. 83 there is also shown, at *d d*, the influence (not a good one) of a fair person (see colour line, *d e*) which caused the subject—a man—much sorrow (see line *f f*) and occasioned a great and unfortunate change in his life (see cross, *g*, and also the crossed downward lines following at *h*).

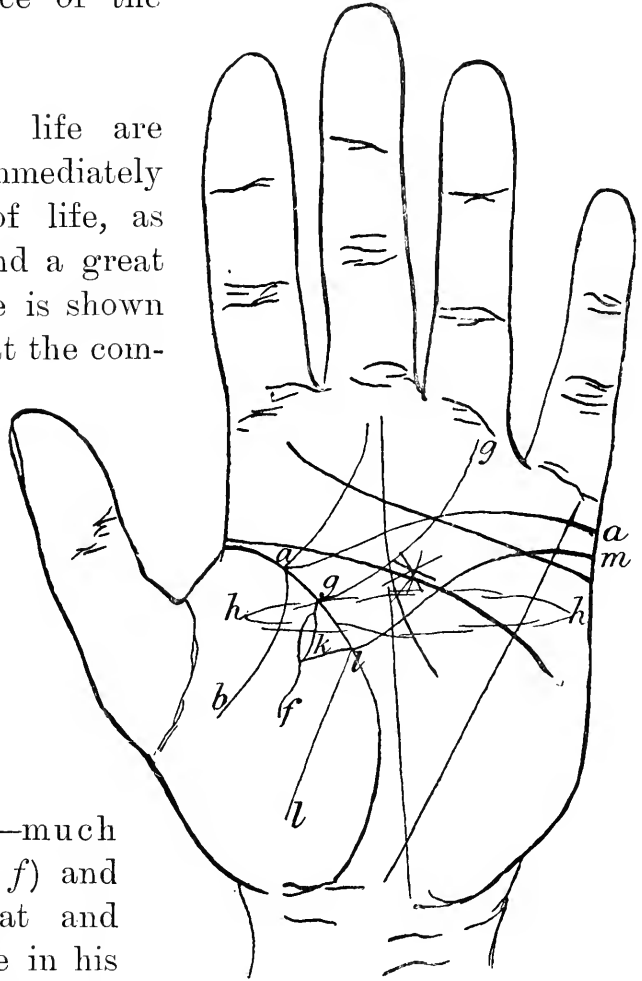


FIG. 132.

Small crosses seen on influence and other smaller lines will also indicate changes happening either to the subject himself or to those who strongly influence him.

In Fig. 130 is given another instance of a bad influence. When the bad influence on the line of life is indicated

by an island, as at *e*, it is not necessarily a morally wrong one, but is always a cause of great trouble, and will indicate a dishonest friend, if any trouble is shown on the line of fortune at the date when the influence is shown on the line of life (see island, *f*, on the line of fortune). And this is especially so if the lines of trouble, *g g*, starting immediately after the influence line commences, go to the line of fortune, thereby showing money trouble at that date.

The island on the line of fortune shows temporary money trouble, caused, in this case, by the dishonest influence. If there were no dishonest influence marked upon the mount of Venus, the line of trouble and the island on the line of fortune would show that the subject himself had got into temporary money trouble or difficulty.

When money trouble is caused by the dishonesty or ill-will of a relation, there will frequently be found an island on that particular relation line, with a communicating line of trouble to an island on the Apollo line.

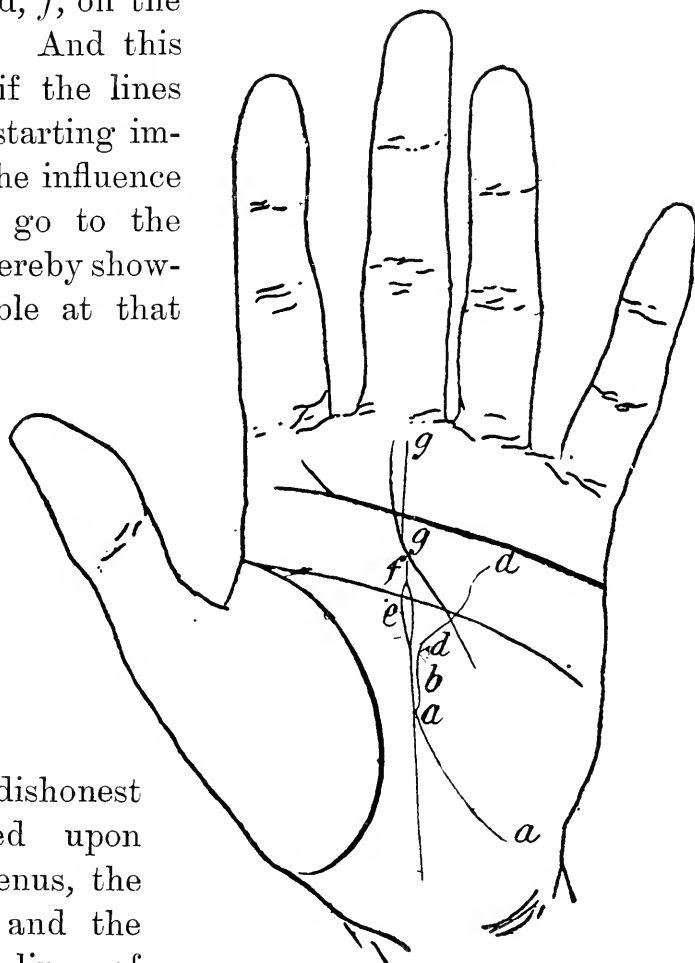


FIG. 133.

**Divorce.**—In Fig. 131 is given an instance of a woman who married at the age of eighteen, and obtained a divorce from her husband at about the age of twenty-seven.

The divorce is shown, in this case, by the large leaf-shaped island, *a a*, lying across the hand and cutting the marriage line, *b b*, on the mount of Mercury; but, as a general rule, the island indicating divorce will go from the mount of Venus to the mount of Mars, as Mars indicates law trouble and scandal. That the fault is her husband's is, of course, shown by his line of influence on her hand being islanded (see *d d*).

Her second marriage is shown at about the age of thirty-five (see lines *f f* and *f e*), and this proved a long and happy one.

In Fig. 132 is given an instance of a woman who was divorced by her husband. The marriage line is shown at *a a*, the husband's influence line, *a b*, and the influence of the fair man, who comes between them, at *g f* and *g g*. The divorce line, or island, in this case, is to be found at *h h*, crossing the hand from the mount of Venus to the mount of Mars, and the

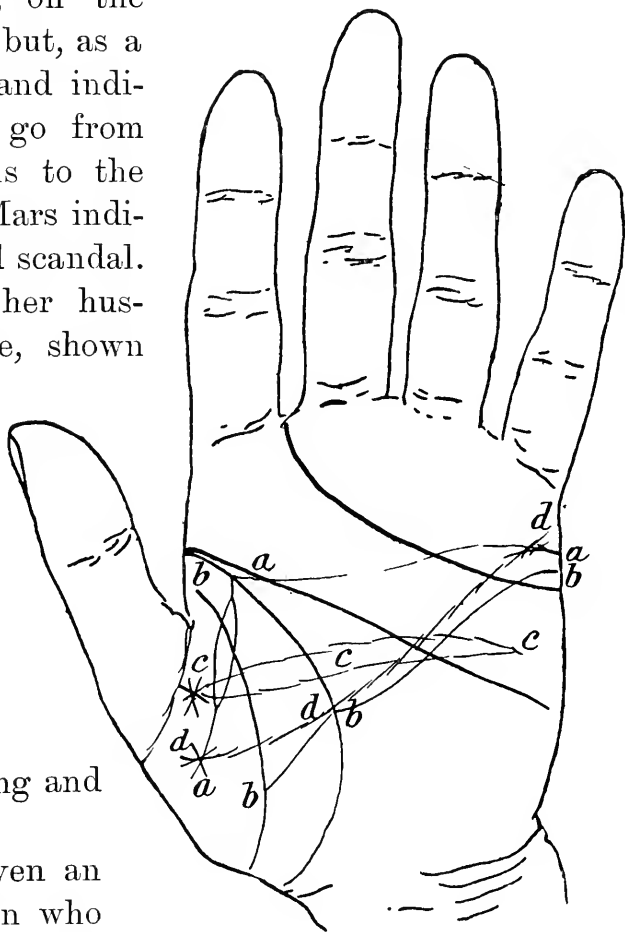


FIG. 134.

divorce will here be much more public than that shown in Fig. 131.

The co-respondent's marriage with the subject, after the divorce is concluded, is shown by the connecting line, *k*, and the influence line, *l l*, and the second marriage line, *l m*.

Marriage and divorce, followed by a second marriage, are often marked on the line of fate, as in Fig. 133. The first marriage line is shown at *a a*, and the first husband's influence line at *ab d a*, leaving the subject's fate-line at *d*. The island, *e*, on the fate-line

following, shows either divorce, or every cause for it; and in this case divorce is shown by the break, *f*, and by the second marriage line, *g g*.

In Figs. 134 and 135 are shown the right and left hands of a woman who makes a very unhappy marriage (*a a a*) at about the age of twenty-four; divorces her husband at the

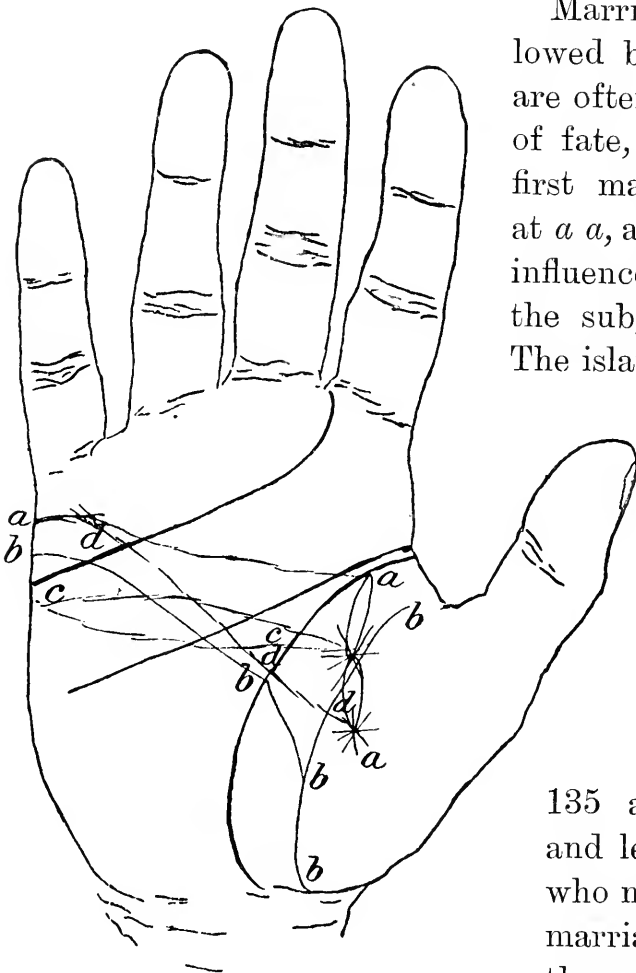


FIG. 135.

age of thirty-eight (*c*), but does not marry again (see *b b b*) until after her husband's death at about forty-six (see *d d*).

In this instance it will be seen that the second marriage, *b*, is with a man (a good influence) whom she had known for many years.

As will be seen by the star at *a*, on the end of the first husband's influence line, his death is a sudden one, caused by an accident. Also the stars on the commencement of the divorce islands on the mount of Venus are, as a rule, marked only on the hands of extremely sensitive persons, showing their great dislike to publicity and notoriety of any kind.

In Fig. 136—a woman's hand—is given an instance (in the island, *a a*, which nearly but not quite closes) of a case where, on account of grave misrepresentations, the husband had very nearly divorced his wife.

His suspicions were, however, unfounded, and, when proved to him to be so, the second period of their marriage, marked at *b b*, continued for many years to be very happy.

I have often found events in the lives of subjects to be correctly indicated on the line of fate; but at the same time this line in many hands is singularly inadequate, and it is not wise to place implicit confidence in the indications marked upon it, unless each event is found to be verified upon the mount of Venus and the line of life.

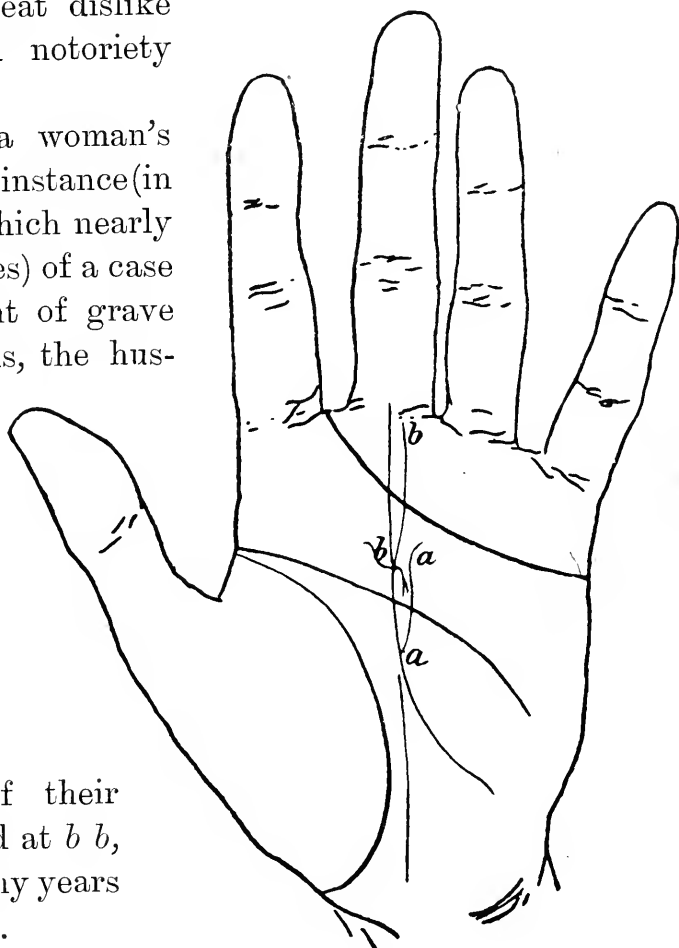


FIG. 136.



In Fig. 137 is given another instance of a second marriage. The first marriage line is shown at *a a*; the husband's influence line, *a b*, accompanying the line of fate, indicates that it was a very happy marriage; his death is shown by the mark across the line of fate at *c*, ending his influence line.

Her second marriage is shown a short time afterwards, at *d*, with a man whom she had known and liked before she had ever met her first husband (see line *e*).

In Fig. 138 the same events are given as marked upon the line of life.

The first marriage is shown by the lines, *a b* and *a c*, with the colour line, *a d*, to Jupiter; the husband's sudden death is shown by the star on the end of the influence line, *a b*, and by the widowhood line, *f f*, ending on the mount of Mercury.

The second marriage, later, is shown by the influence line, *k g*; and the long influence line, *h h*, farther back on the mount of Venus, shows that the second husband had been a faithful friend to her—at any rate in heart—during all those years.

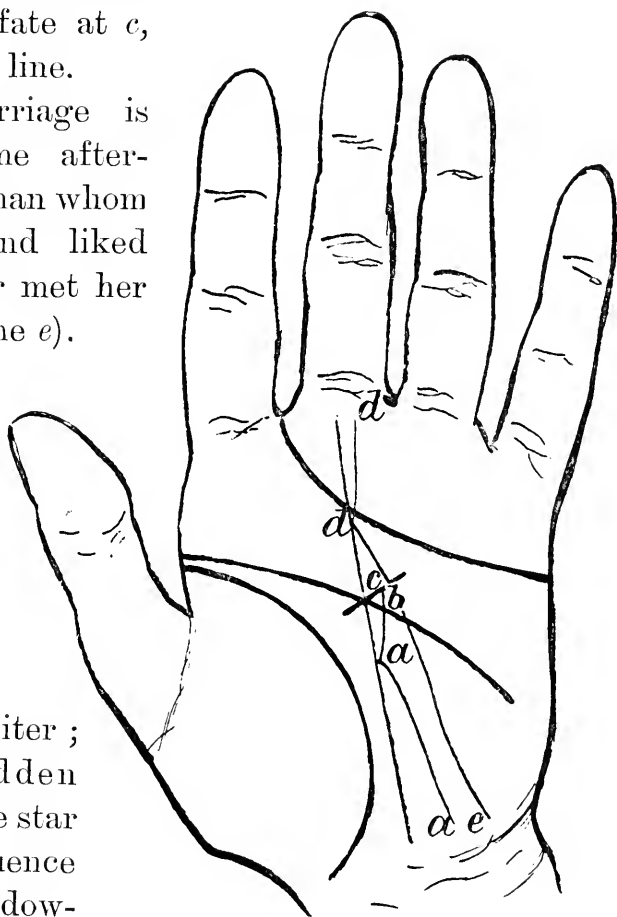


FIG. 137.

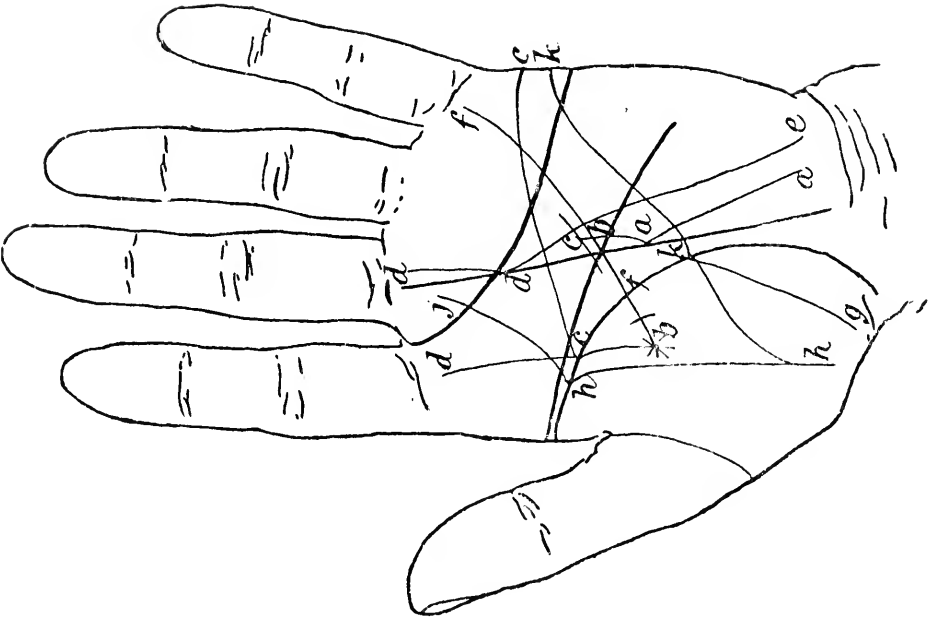


FIG. 139.

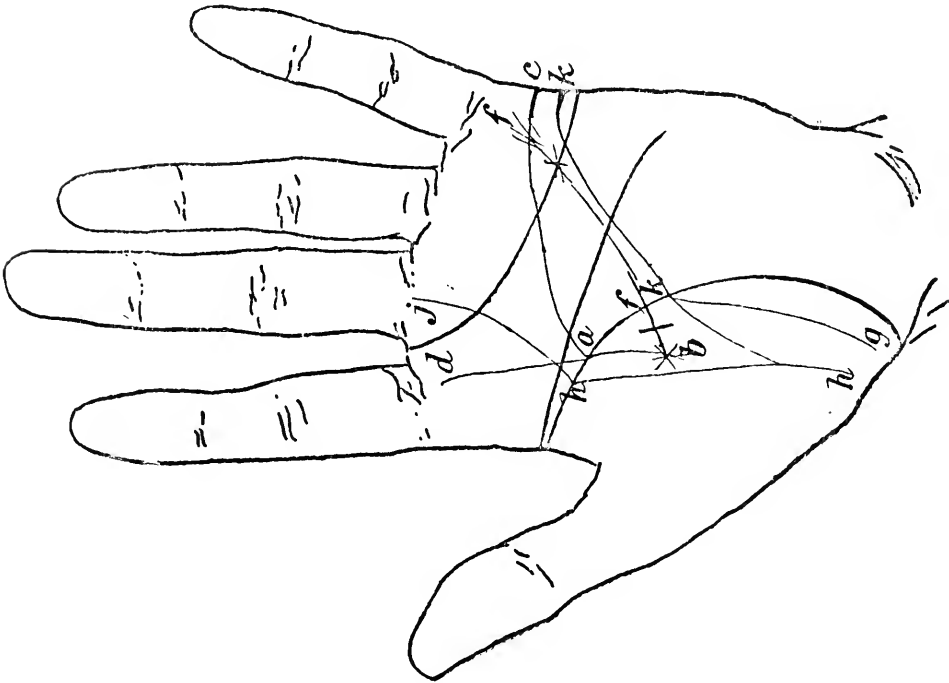


FIG. 138.

His colour line, *h j*, goes to Saturn at the commencement of their friendship.

In Fig. 139 I have combined all the lines shown in the last two figures as an example to the student.

In Fig. 140 an instance is given which I have found only twice during the many years I have studied palmistry.

In both cases the subjects were remarkably fine characters and distinguished soldiers. Each of them had had a hopeless affection in their lives, and had never either loved or married anybody else.

This influence is shown at *a a*, and there was absolutely no other influence line of any sort marked on either hand. This long influence line must not be confused with that called by Desbarrolles the line of Mars, which is found

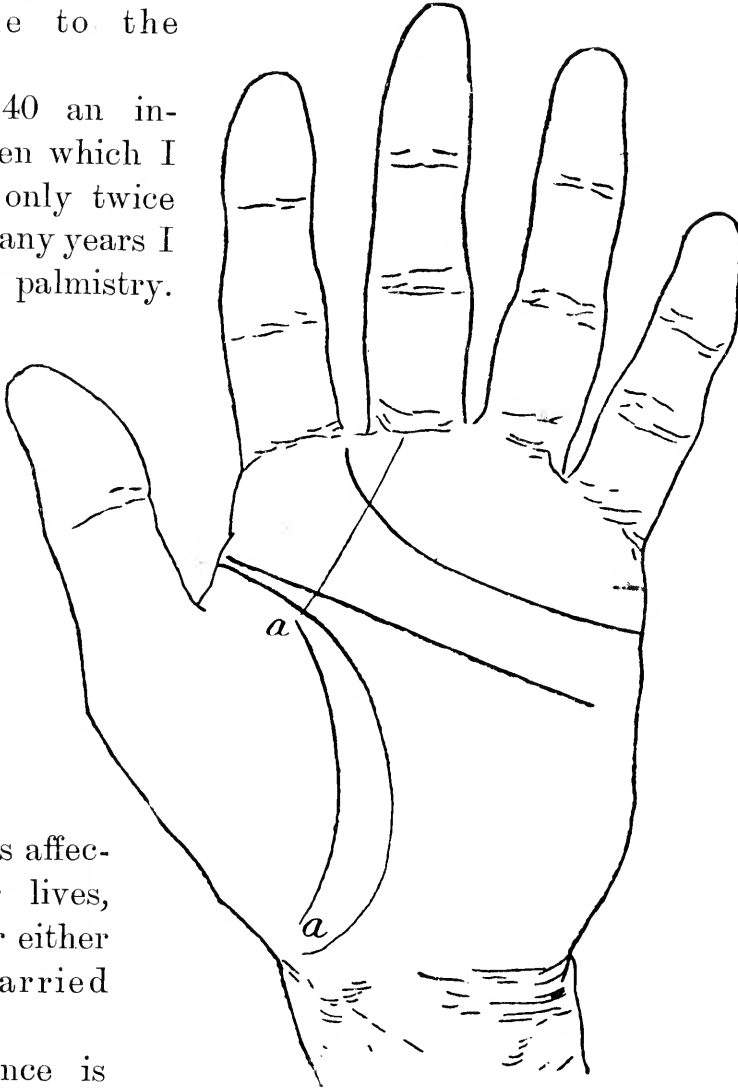


FIG. 140.

occasionally running parallel with the line of life from its commencement, and said by him to be an indication of great success in life, but which does not start from or very near the line of life in the way in which an influence line does, showing the date at which the friendship commences. This Mars line I have always found in those hands which are unfortunate with regard to love, though fortunate and successful in their money affairs.

## CHAPTER XII

### ILLUSTRATED HANDS

[It must be remembered that the fate-line, and frequently the health-line, with their attendant minor lines, have, in many of these and the preceding drawings, been purposely omitted for the sake of clearness.]

I WILL now give drawings of a few hands with different events marked upon them, which will be explained, and the dates fixed, as a guide to the student in learning my method.

It must be borne in mind that lines must always be traced from the mount of Venus across the hand, and not to the mount of Venus from other parts of the hand, and that no lines or marks should be interpreted singly.

The student must also remember that it is almost impossible, without the aid of a strong magnifying glass, to see many of the fine lines, squares, crosses, etc.

Of course, in the illustrations, I have drawn *all* the lines very clearly, so that the reader may be able to trace them easily.

In Fig. 141 is shown, at *a a*, a death, by which the subject inherits money and a large amount of property (see line, *b b*, of success to Saturn). She is about thirty-three years of age at this time. Shortly afterwards, at about the age of thirty-five, the subject marries (see *c c*), and her severe illness at the birth of her first child two years afterwards is shown by the square on her child's line, *d*, the break in her line of life with the square, *e*, over it, and by the star on the line of health in the island on the line of head at *f*.

A woman's malevolent influence, *g g*, when the subject is

about forty, causes a great deal of scandal, sorrow, and trouble (see island, *h h*, across the hand to Mars).

The husband's sudden death, twenty years later, is shown by the star on the end of his influence line, and by the subject's widowhood line, *l l*.

In Fig. 142 I give an exact reproduction of some strange events in the life of a man who had been a great traveller from his earliest youth.

The squares, *a a*, on the early part of the lines of life and health show that he was at that time very delicate. At *b b* the death of a relation, deeply felt, is shown; and money trouble and worry proceeding from it are indicated by the island of misfortune, *b d*, to Saturn; a preservation from death by accident

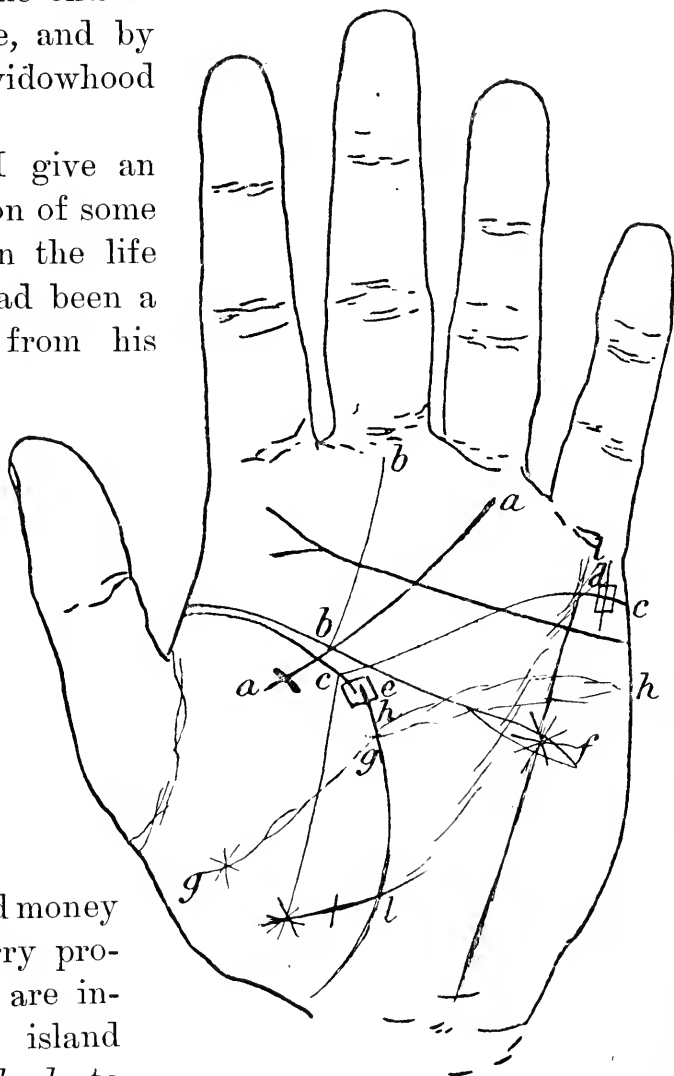


FIG. 141.

is shown at *e*, and this is also marked on the line of health, at *e*; the voyage line, *f f*, on the mount of the Moon, shows that a great change takes place in the subject's life, and

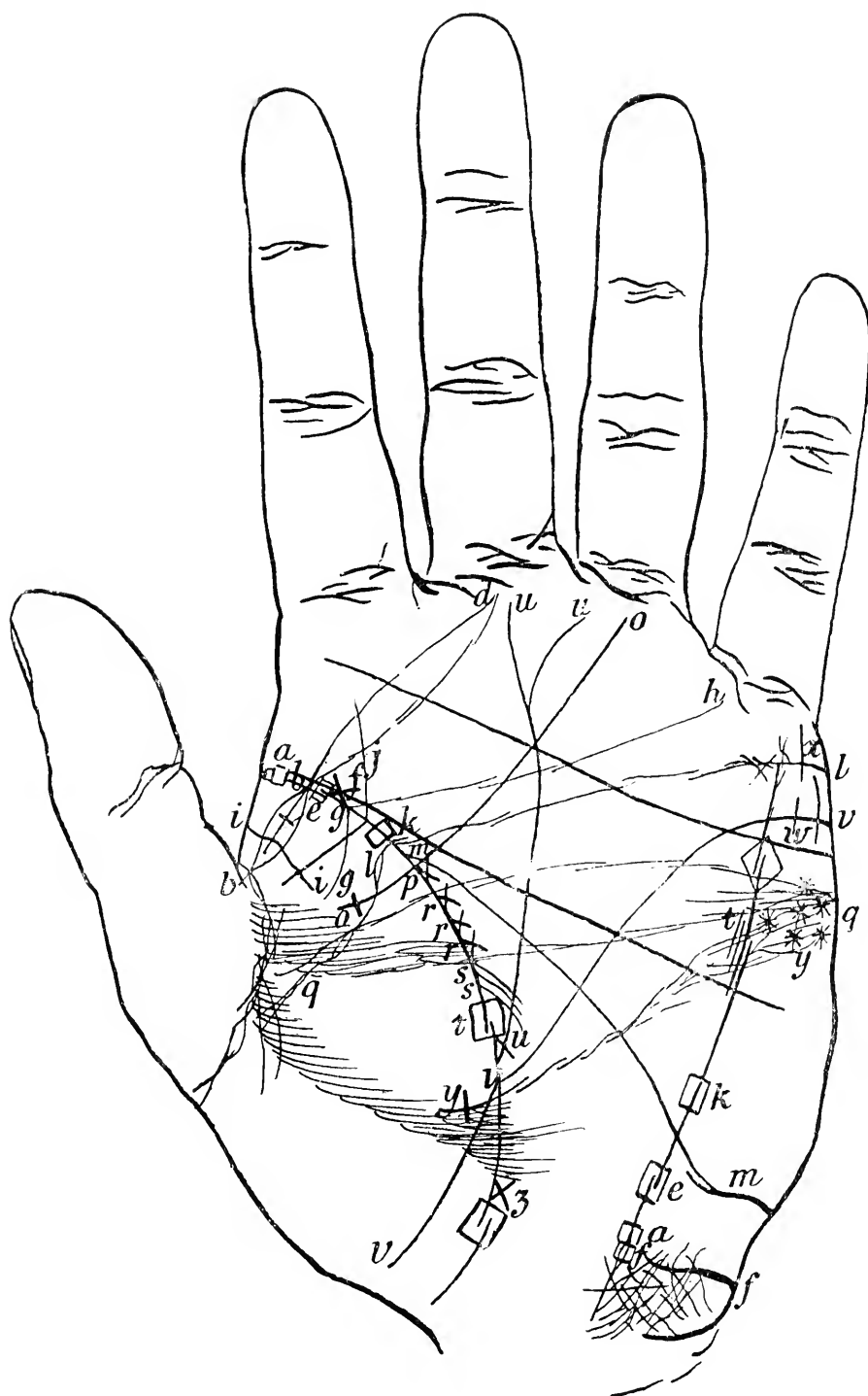


FIG. 142.

that he goes to reside in another country (see also cross at *f* on the line of life).

Just about this time is shown the influence of a woman coming into the subject's life, which, however, does not long remain in it (see influence line, *g g*, and colour line, *g h*, indicating a Mercury person).

At *i* is shown the death of a relation, not much felt, but one from which the subject receives money (see success line, *j*).

At *k* is shown a large square of preservation over an unbroken line of life, and exactly the same sign is shown at the same age on the line of health. The subject told me that, at the exact date I gave him, he had, while out bear-hunting, fallen over a cliff of immense height, and escaped practically unhurt on account of his having fallen on a drift of deep snow.

The next event on this hand is the subject's marriage, *l l*, which proved an unhappy one. There is one child shown by this marriage, *x*.

There follows a very long sea journey, *m m*, which can be absolutely traced right down into the voyage line on the mount of the Moon, at *m*. The death of a fair person at *o o* is the next event marked, and then comes a change, shown by the cross at *p*; while the large island, *q q*, to the mount of Mars, indicating worry, law, and scandal, which occupies a space of some years on his hand, shows that the subject divorced his wife after a great deal of difficulty.

During the divorce proceedings there will be noticed three changes, marked at *r*; and after this a great deal of travelling and short sea journeys, etc., are indicated by the lines *s*. A severe illness is shown at *t t* by the broken line of life, surrounded by a square, and by the breaks in the line of health, at the same date, which



indicate that the illness was caused by pneumonia or chest affection of some sort.

This is followed by a change connected with a line of great success, *u u u*—the two branch-lines, one to Apollo, and the other to Saturn, being an indication of the acquisition of both money and land.

A second marriage—a very fortunate one—is shown at *v*, and by this marriage there are two children, *w*.

A death is shown at *y y*, which is the forerunner of much law worry and family trouble, lasting for a period of some years, all of which are unfortunate for the subject, especially with regard to domestic affairs, as will be seen by the lines of worry from the family line at the base of the thumb reaching to the line of life.

A great change is shown at *z*; and a very serious illness is the last event given in this hand, and this is also marked by the break and cross on the line of health.

The subject, however, appears to recover, and apparently lives to be very old.

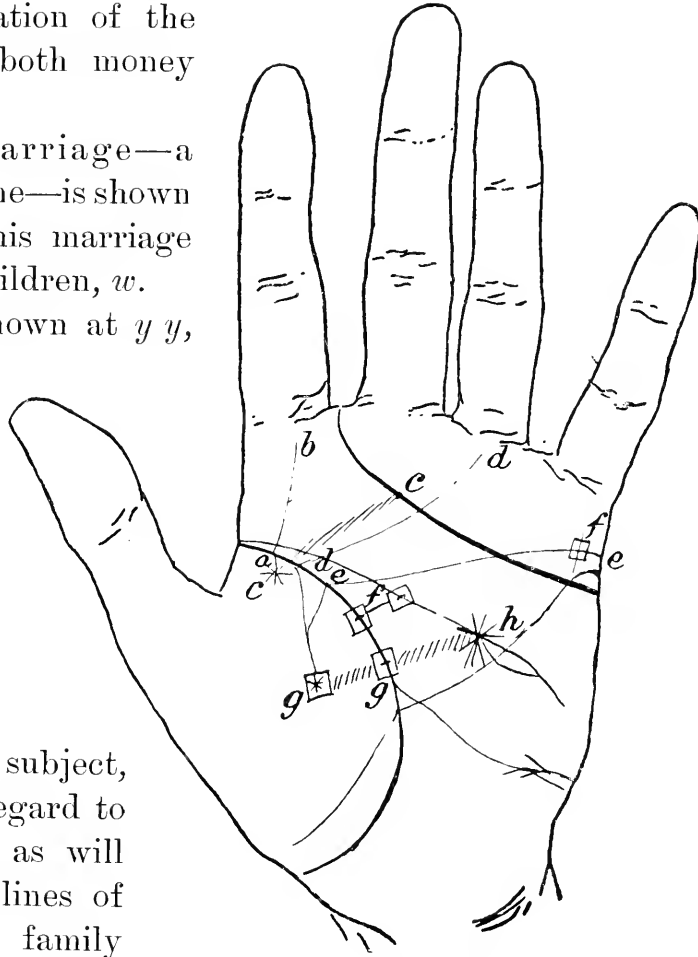


FIG. 143.

It will be noticed that I have drawn neither the lines of fate nor of fortune in this hand, fearing to confuse the student ; but in a hand which has events so clearly marked on the line of life, the lines of fate and fortune would, in all probability, merely confirm all the principal incidents.

In Fig. 143, I give some events in the life of a lady.

At the age of twenty an engagement to a Jupiter man is shown (see influence line, *a*, and colour line, *b*) ; his sudden death two years later is shown by the star on the end of the influence line, and by the deep line of sorrow, *c c*, from the mount of Venus to the line of heart.

At about the age of twenty-four the influence of an Apollo man is shown, at *d*, whom the subject afterwards marries, at *e e*, when she is about thirty.

The birth of her child at the age of thirty-five is marked by the two squares on the lines of life and head with the connecting-link, *f*, and also by the square on the child's line, at *f*, indicating that she was very seriously ill.

At the age of forty-two is shown her husband's sudden death from an accident in which the subject herself was also involved, but from which she escaped (see square of preservation, *g*, on her line of life), though with a terrible shock to her nervous system (see star on the head-line at *h*, followed by the island on the head-line, showing in this case severe brain fever).

After recovery from the illness a long voyage is shown, and a second marriage takes place at the age of fifty.

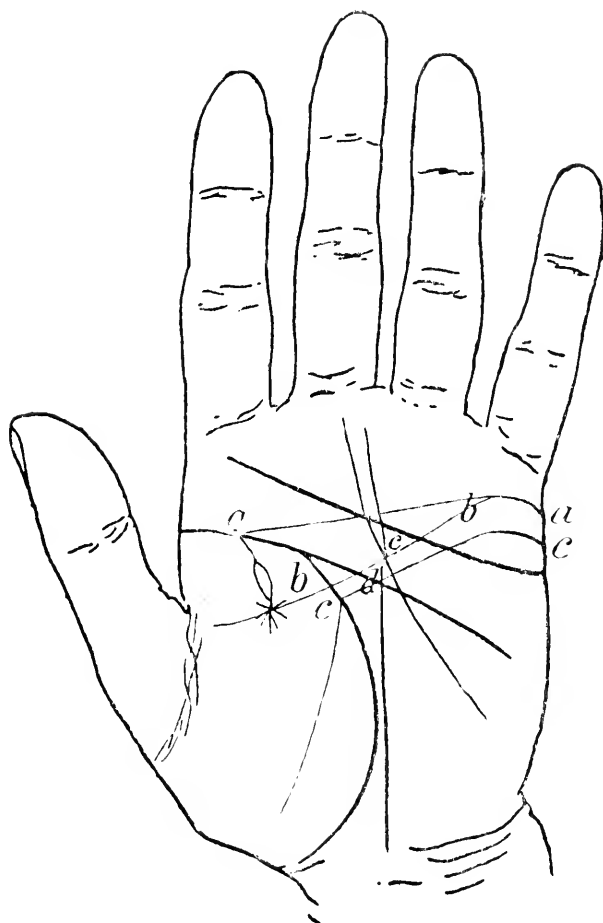


FIG. 144.—WOMAN'S HAND.

Married at nineteen (see *a a*); husband was delicate, and died suddenly when she was about thirty-four (see *b b*). The first marriage is not marked on the fate-line, but the change in her life at the date of her widowhood is shown by the break in the fate-line at *d*. The second marriage is marked on both the line of life and line of fate (see *c c c*).

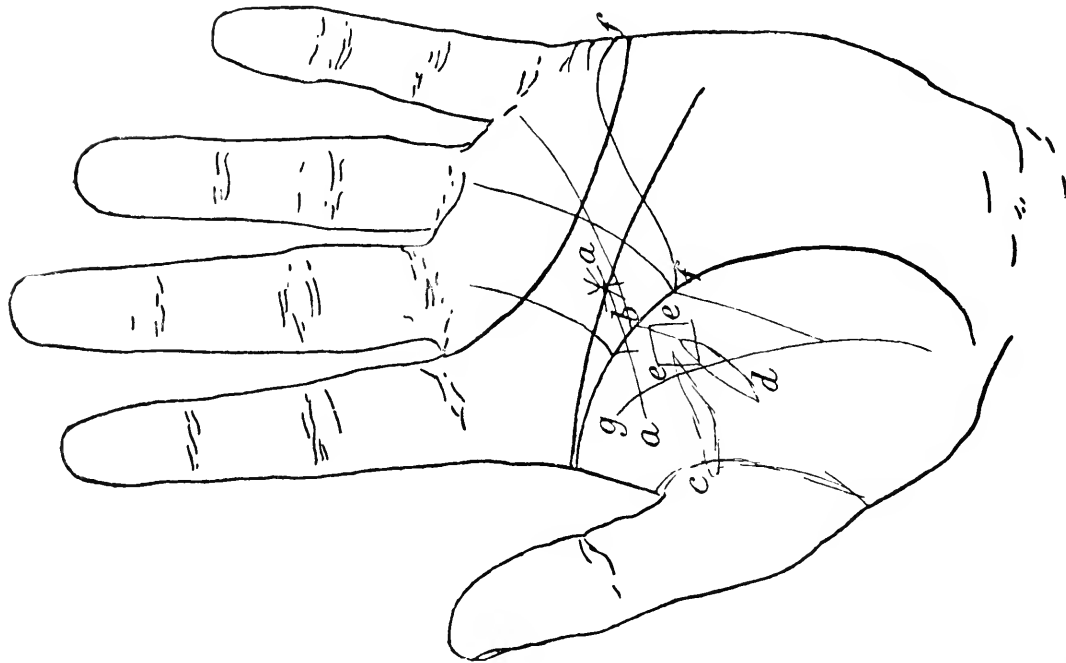


FIG. 145.

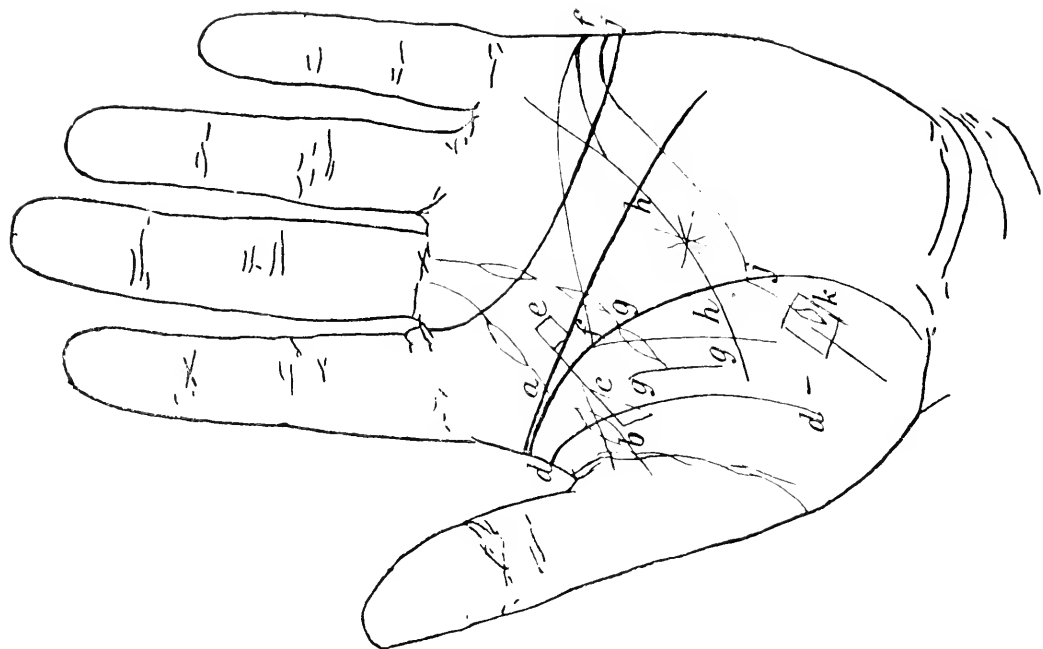


FIG. 146.

FIG. 145.—MAN'S HAND.

At the age of thirty he lost by death the girl he was engaged to (see *a a*); on the eve of marriage with his cousin, at the age of thirty-two (see *b*), she eloped with another man (see scandal island, *c*, from the family line, and island, *d*, on her own line). The square, *ee*, shows that the subject himself was pre-served from what would have been great unhappiness. He marries very happily at about the age of thirty-seven, *f f*, a girl whom he had known from the time he was about twenty-four (see *g*).

FIG. 146.—MAN'S HAND.

Bad influence at twenty, *a*, which went entirely out of his life, *b*; note diplomatic intervention, *c*, of a relation, *d d*, and square of preservation to the subject himself, *e*. He married at twenty-nine, *f f*. The bad influence of a woman, *g g*, is in his life for a short time at about the age of thirty-five. Widowhood is marked at about forty-seven, *h*; his second marriage at fifty-one, *j*; a serious illness to his second wife is shown when he is about sixty-three, *k*.

FIG. 147.—WOMAN'S HAND.

Unhappy influence twenty-one to twenty-eight, *a a*; engaged at thirty-five, *b b*, but her fiancé went out of his mind (see island, *c*). She marries someone else at forty-two, *d d d*; illness, *ee*; trouble with relations about law, *f f*; husband's illness *g g*; good fortune coming to her husband, *h h*.

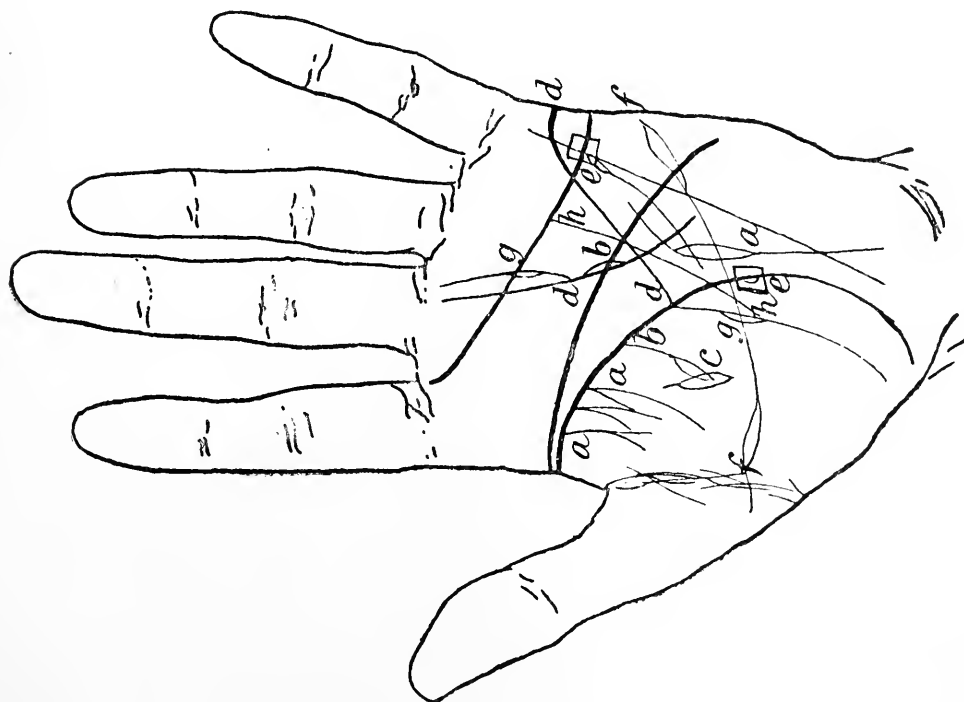


FIG. 147.

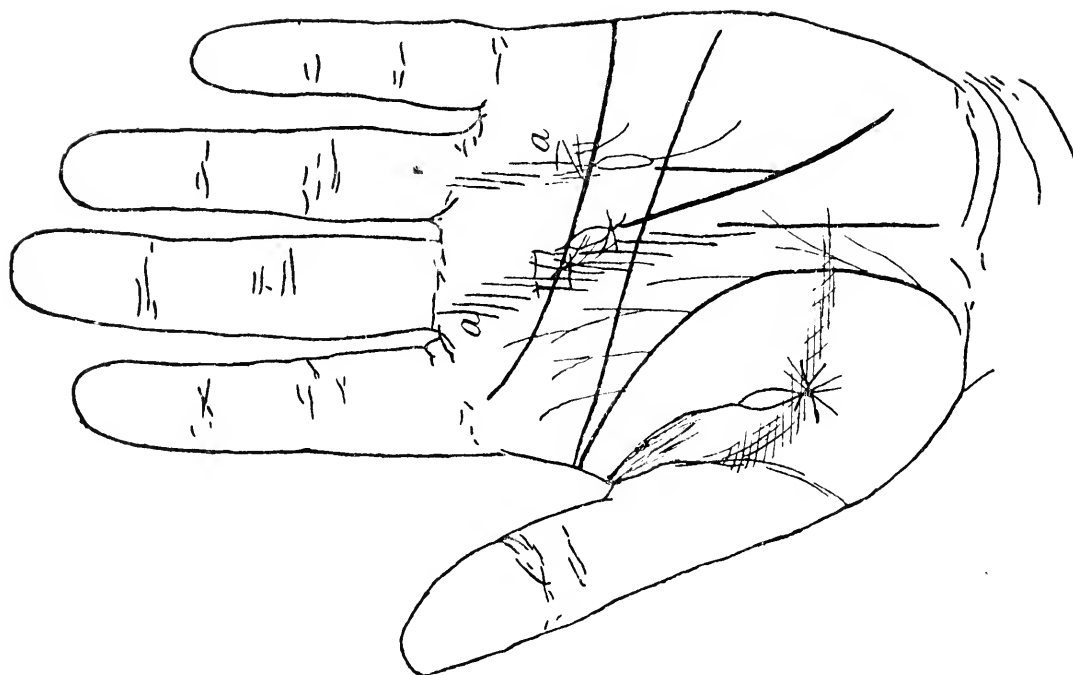


FIG. 149.

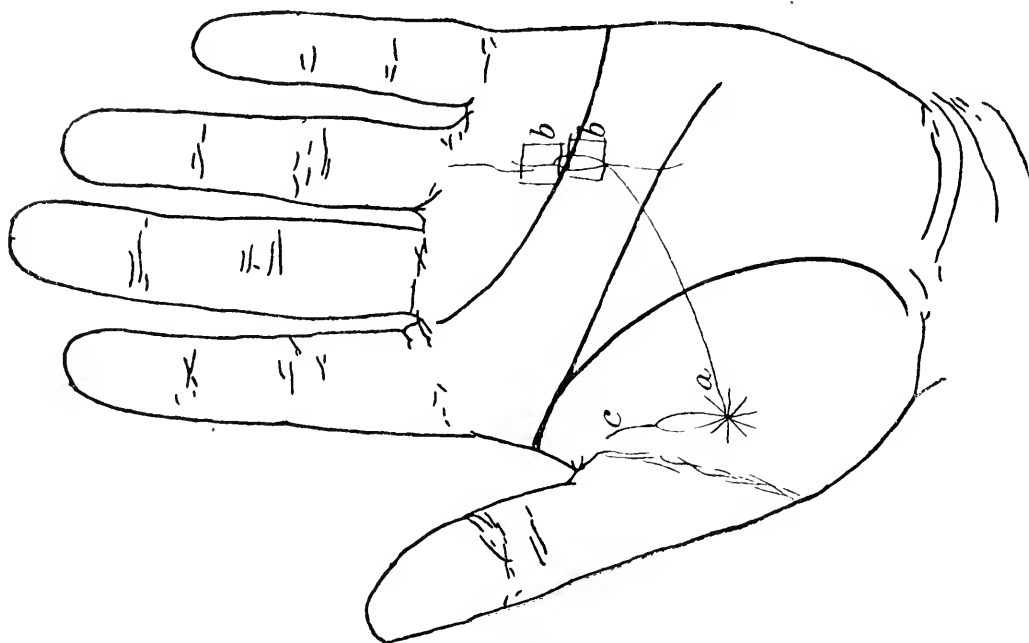


FIG. 148.

FIG. 148.—MAN'S HAND.

Shock,  $a$ , and money troubles,  $b$   $b$ , caused by dishonest relation,  $c$ .

FIG. 149.

This figure is the same as Fig. 148, but the subject is far more successful both before and after the temporary money trouble (see ladders of success, *a a*, on lines of fate and fortune).

FIG. 150.—WOMAN'S HAND.

Unhappy influence,  $a$ ; husband,  $b$ , died (see islanded and broken line,  $d$   $d$ , to marriage line) from drink (note broken lines,  $c$ , from family line to his death cross,  $d$ ); operation to child,  $e$ ; near relation,  $f$ , shot dead,  $g$   $g$ ; attendant scandal,  $h$ , and law trouble following,  $k$ ; influence,  $l$ , but he dies of heart disease (see star at  $m$ ); and she marries someone else,  $n$ , so soon after  $l$ 's death that it is difficult to distinguish that it is a new line of influence.

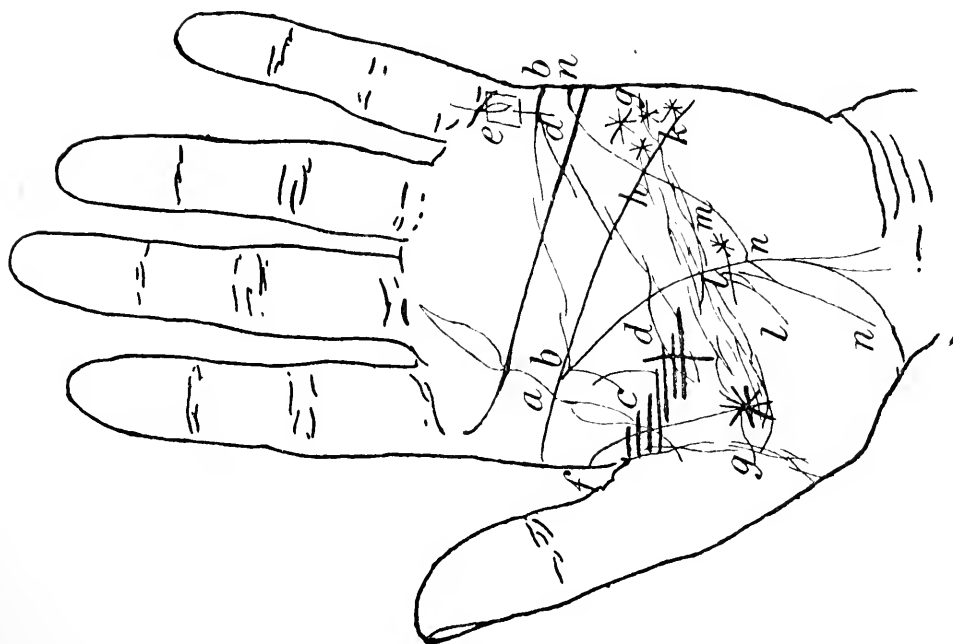


FIG. 150.

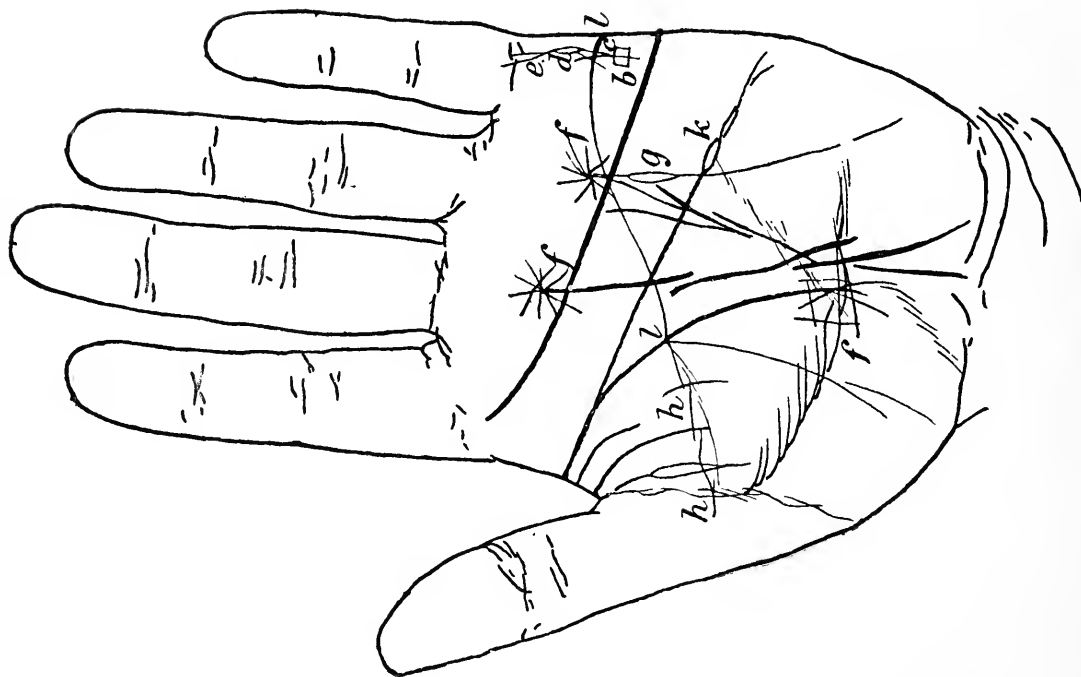


FIG. 151.

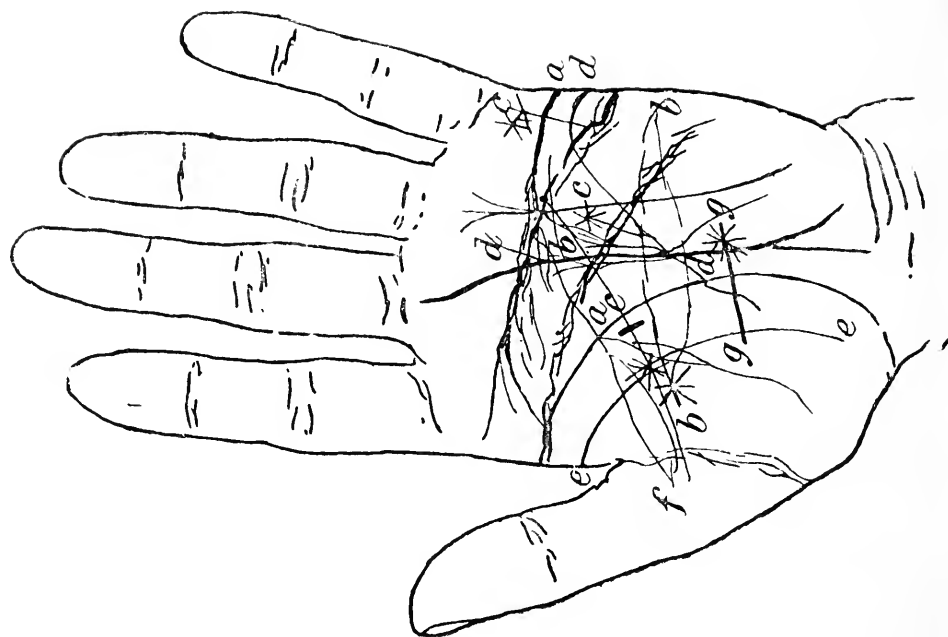


FIG. 152.



FIG. 151.—MAN'S HAND.

Child's career shown on parent's hand ; square of preservation, *b*, unhappy marriage, *c*, divorce, *d*, happy second marriage, *e* ; the man himself is very successful until he is over fifty, when he loses everything by unfortunate speculation, *f* ; and head trouble, *k*, follows ; island, *g*, on success line from the mount of the Moon shows dishonesty connected with someone over the water. There were great family objections, *h*, to his marriage, *l*, which was, however, a happy one.

FIG. 152.—WOMAN'S HAND.

Showing line of Mars, *ee* ; she is very rich, but very unhappy in love ; first marriage, *aa*, family objections, *f* ; tragic death of a child, *cc* ; she divorces her husband, *bb* ; her second husband, *d*, dies suddenly, *gg*.

FIG. 153.—MAN'S HAND.

Sudden death, *h* (from cancer, *k*), of first wife, *a* ; note island and square on her influence line. Very unfortunate second marriage, *bb* ; husband and wife are not publicly separated, but are entirely apart in their family life ; influence, *c*, bringing money trouble, *d*. His second widowhood, *e*, is hardly felt ; happiness with third wife, *f*, is shown, but the subject himself dies suddenly, *g*.

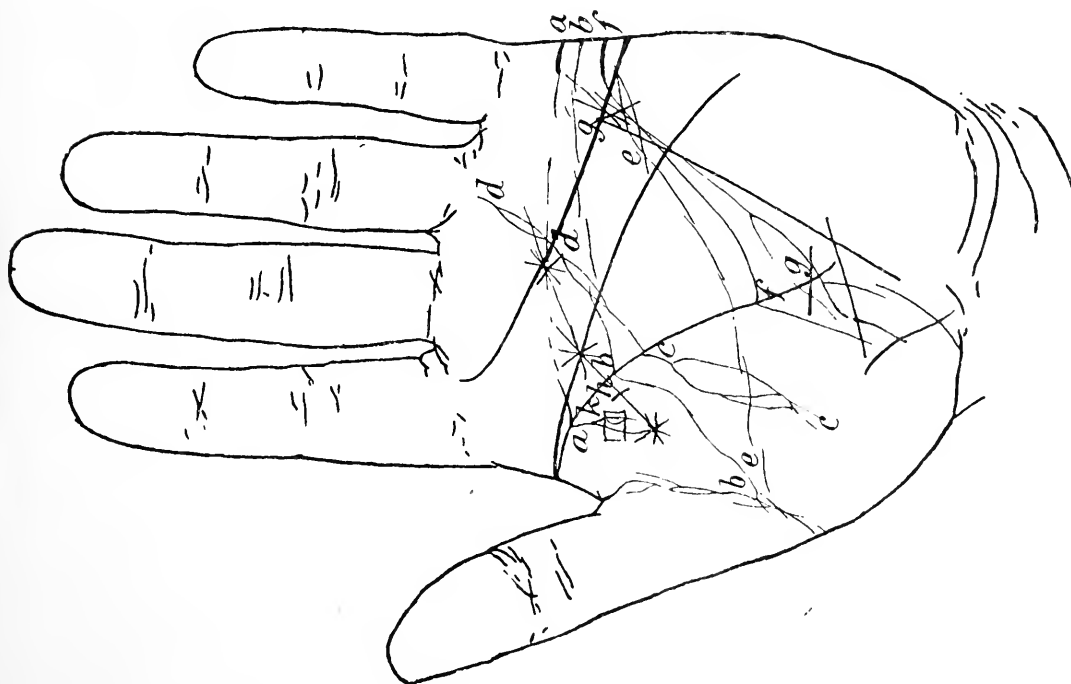


FIG. 153.

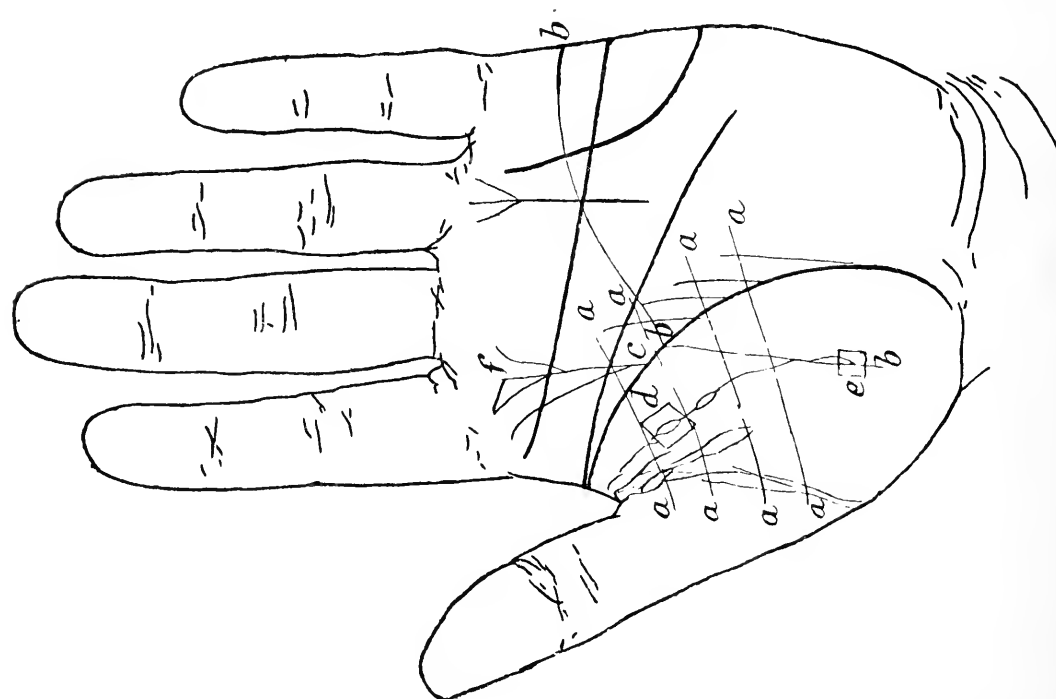


FIG. 154.

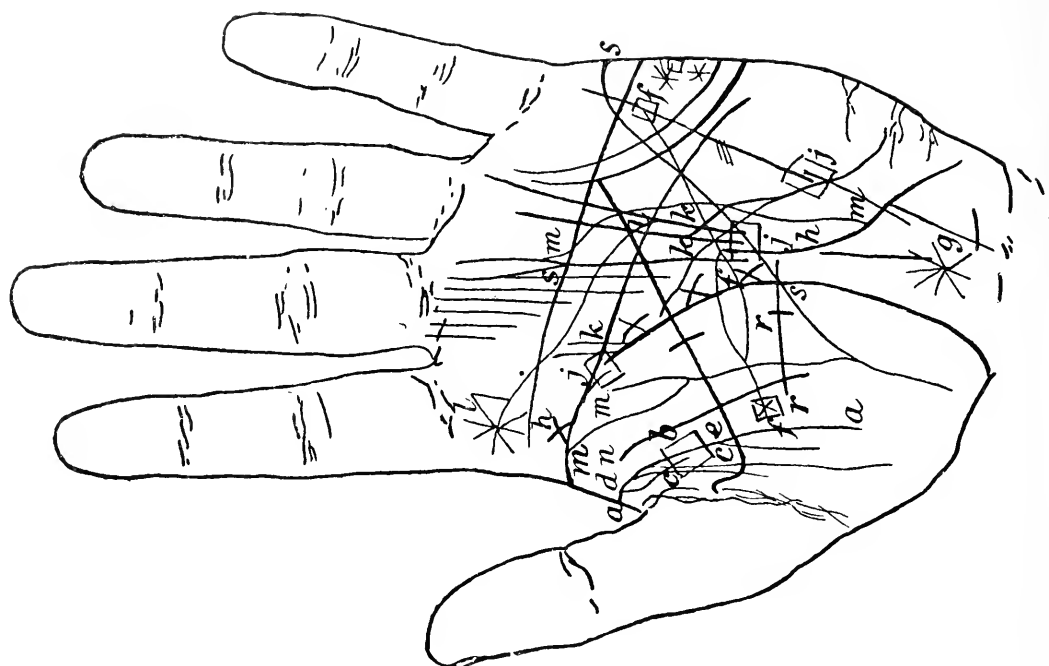


FIG. 155.

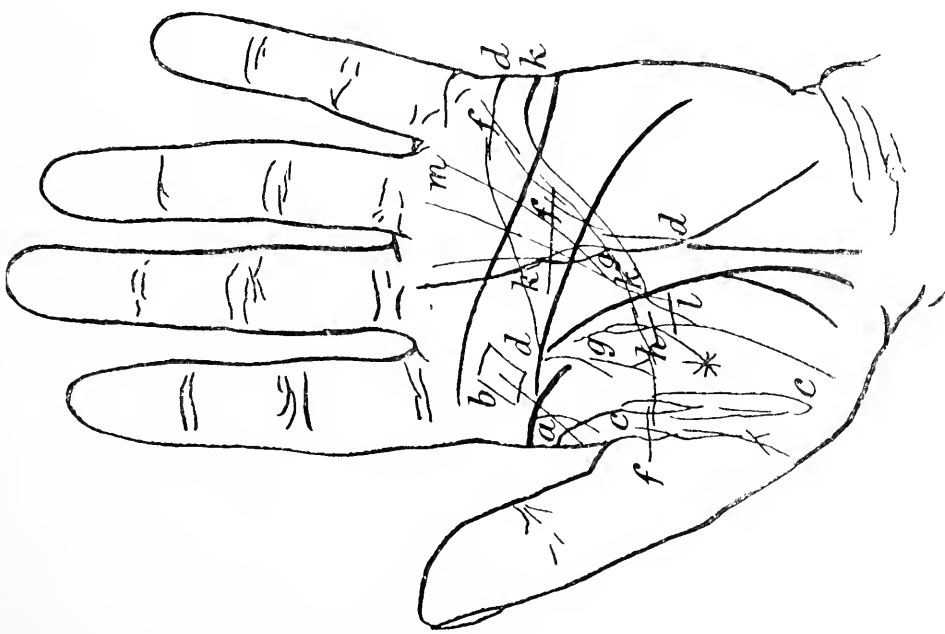


FIG. 154.—MAN'S HAND.

Abnormal cross lines; deep marks, *a a*, from family line crossing mount of Venus and lines of head and life (practically abnormal and unique), showing great unhappiness and dissension with relations. Wife, *b*, very delicate before, but not after, marriage (see her illness at *d*), until many years have passed, when there is a return, *e*, of the same malady as at *d*; *c* is the date, as shown on the line of life, when the subject took up diplomacy, *f*, and became eventually very successful.

FIG. 155.—MAN'S HAND.

Sister, *a a*, her first marriage shown at *d*, had two daughters (see lines *c c* from line *a*); widowed in South African War (see square, *b*), marries again, *e*. A family death in early life is shown at *g* on the fate-line; the subject himself goes abroad, *h*, is wounded (see squares, *j j j*), great success follows, *k k*, and diplomatic success, *l l*; operation to kidneys, *f*; a love affair is shown at *m m*; she marries his friend, *n*, who dies at *r*, and he marries her eventually at *s*.

FIG. 156.—WOMAN'S HAND.

Engagement at *a* to a relation; it is broken off, and the square, *b*, and island on the influence line at *c* show her escape from what would have been a very unfortunate marriage. She is married at *d d*, and a complete change takes place in her life (see new line of life commencing just after the marriage); husband dies at *f f f*; met second husband, a married man, at *g* (during her first husband's lifetime, which accounts for the break in her first husband's influence line); his marriage was annulled, *h*, and she marries him, *k k*; his father dies, *l*, leaving much money, *m*.

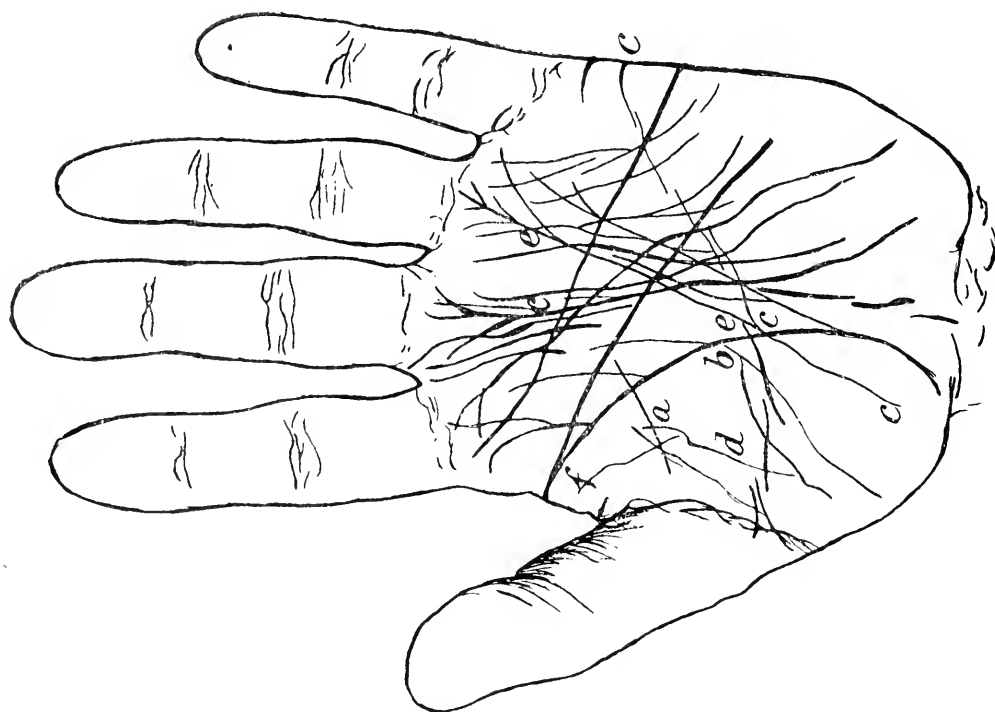


FIG. 157.

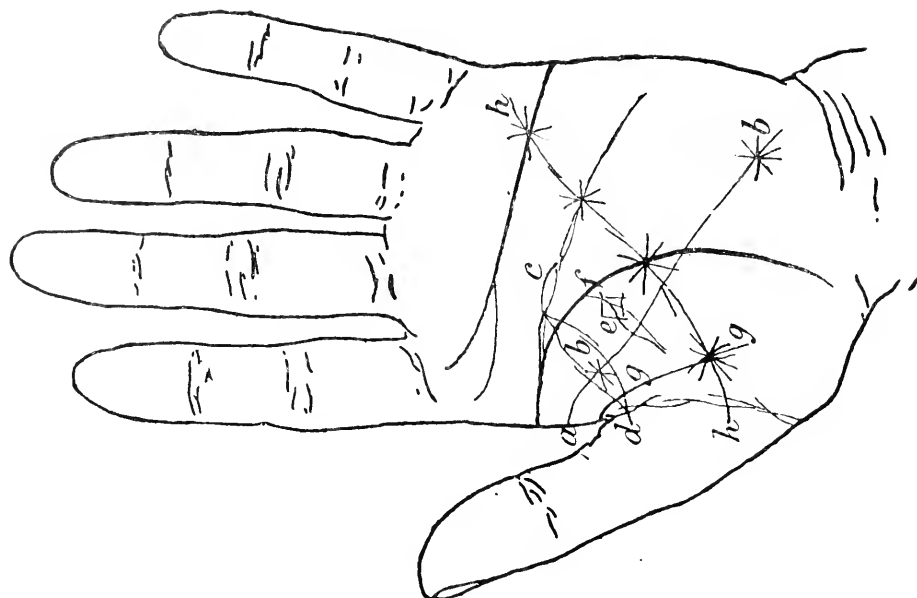


FIG. 158.

FIG. 157.—MAN'S HAND.

He loves a woman, *f*, who marries, *a*, someone else, and she goes far away, *d*, probably abroad; they meet later, *b*, but she is not free, only legally separated from her husband; at *c* he marries a very rich woman (see money line, *ee*). He has great success in his life otherwise.

FIG. 158.—WOMAN'S HAND.

Shock, *b b*, occasioned by death of her brother, *a* (note island, *d*, from the family line), in South Africa, causes brain fever, *c*. The subject is preserved, *e*, from marrying a very bad influence, *f*; *h h* shows the sudden death of her mother, *g g*.

FIG. 159.—WOMAN'S HAND.

First marriage, *a*; attachment to married man, *b b*; his wife, *c e*, interferes, and threatens to divorce him (see *d d*, shadowy danger signal of divorce to Mars); the subject's husband dies at *e*, and she marries, *f*, a man, *g*, whom she knew many years before. Shock and scandal caused by a relation are shown at *h h h*.

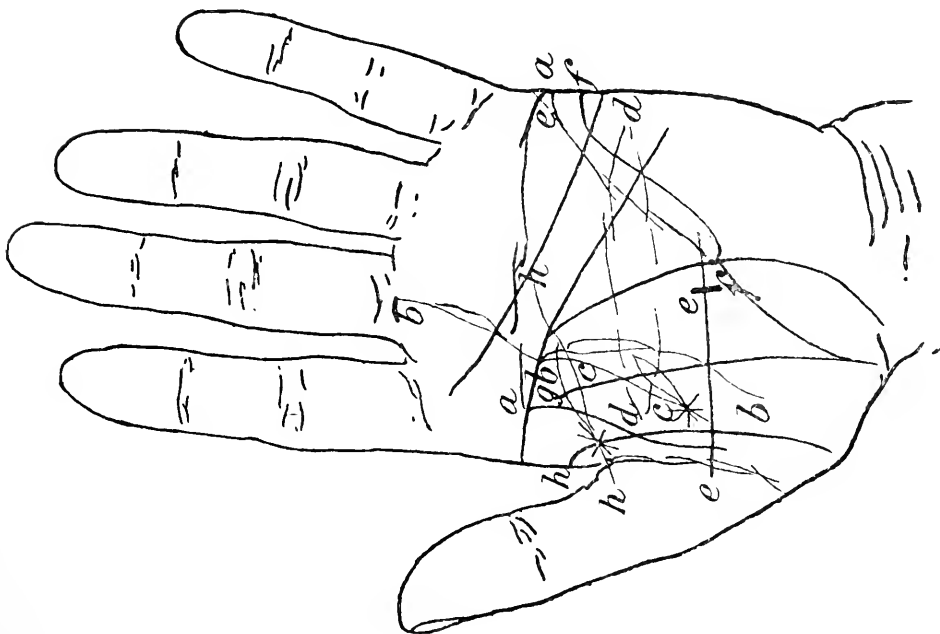


FIG. 159.

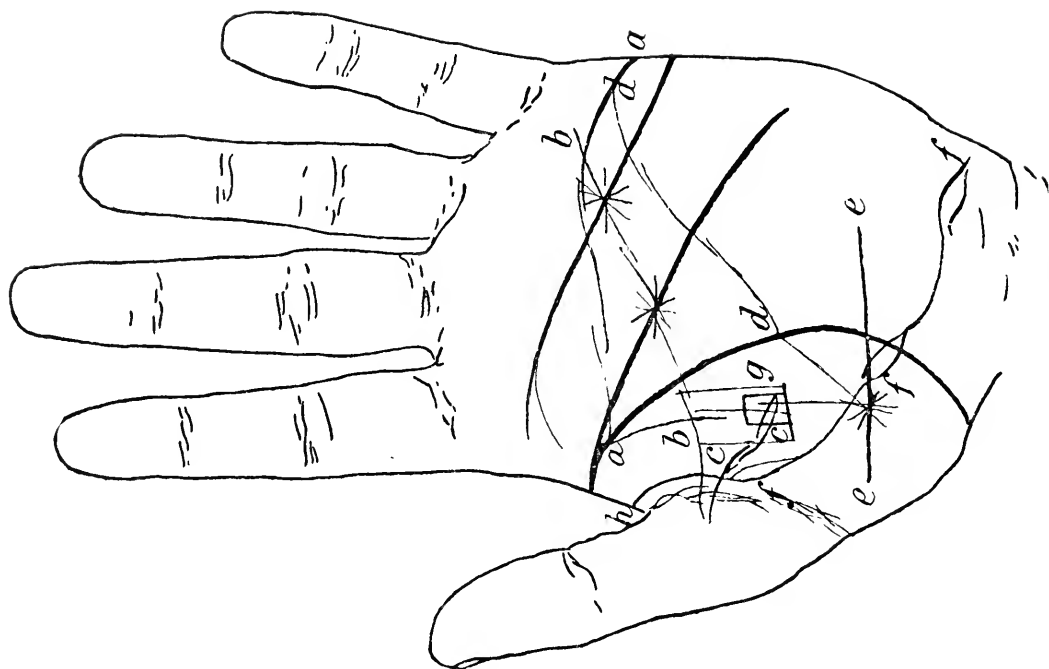


Fig. 161.

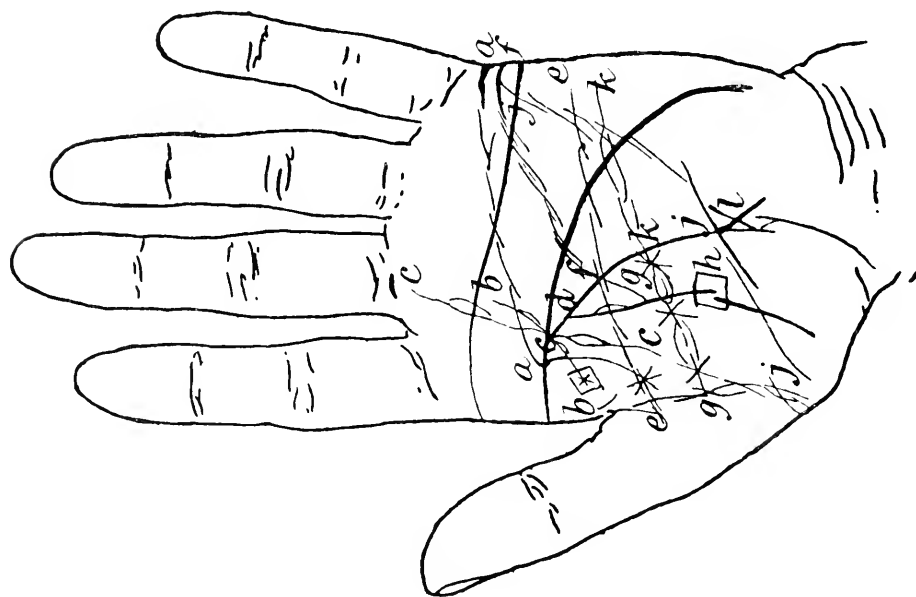


Fig. 160.

FIG. 160.—WOMAN'S HAND.

First marriage, *a*; operation, *b b*; a bad influence, *c c*; another, *d*, divorce, *e e* (not often marked in this way). Second marriage, *f*, with influence, *d*; subject gives way to drug-taking, *g*, causing scandal, *k*; husband's accident, *h*, and death, *j*, followed by great change in her life at *l*.

FIG. 161.—MAN'S HAND.

Marriage, *a*; wife went mad, *b b*; after being in an asylum some years her madness was found to be due to internal tumour, *c c*; after an operation, *g*, she becomes perfectly well, and their reunion is marked as if it were a new marriage, *d d*; his wife dies suddenly later at *e*. In this hand *f f* shows scandal in connection with a parent, *h*, in a distant country.

FIG. 162.

Several abnormal instances placed on one hand—a man's. The head-line, entirely islanded (*a a*) in the right hand, shows continual head trouble, caused by an accident, *e*, to the head when young. Islanded branch from line of life, ending in a star on the mount of the moon at *b*, shows great danger of lunacy. There are two affections in the life *c c* (the first a marriage), both being most unfortunate. The fortune line, *d d*, is very abnormal, showing dishonest methods of obtaining money.

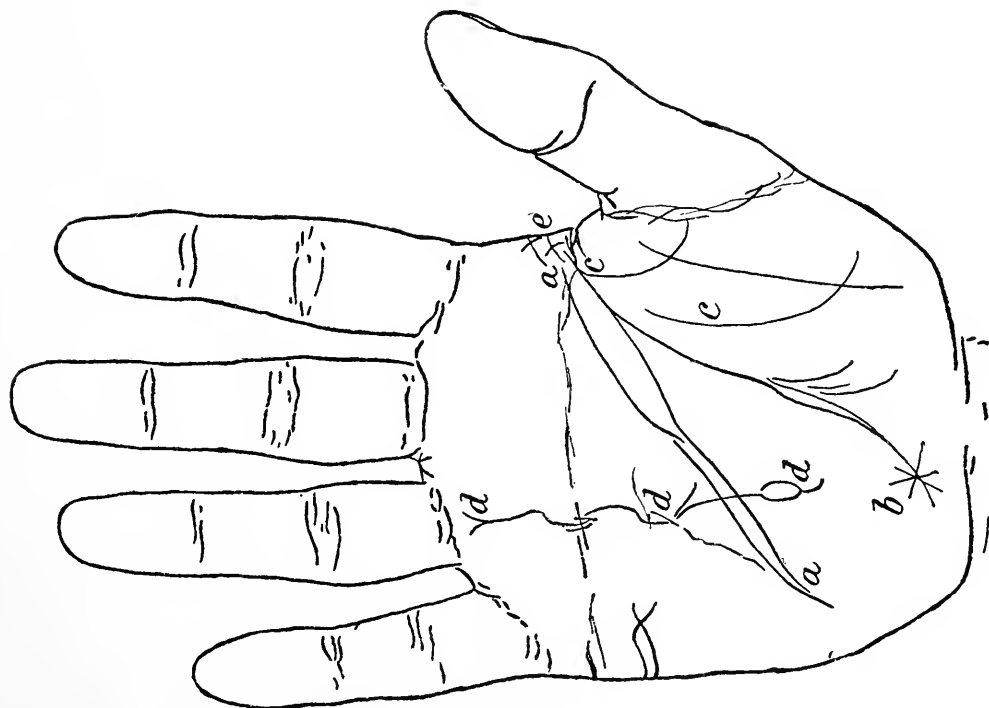


FIG. 162.

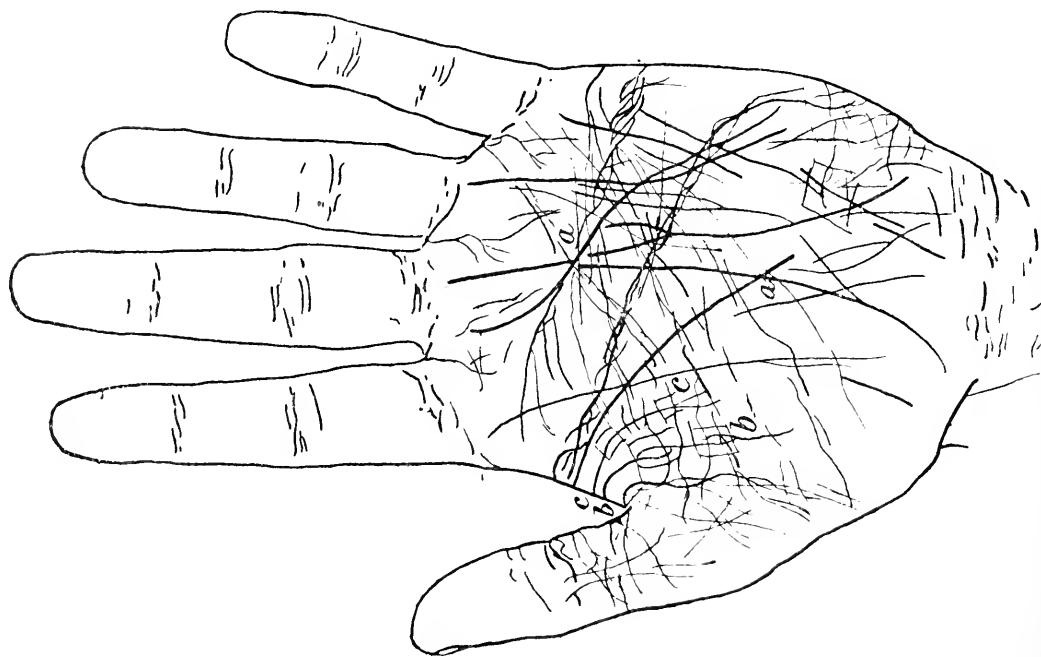


FIG. 163.

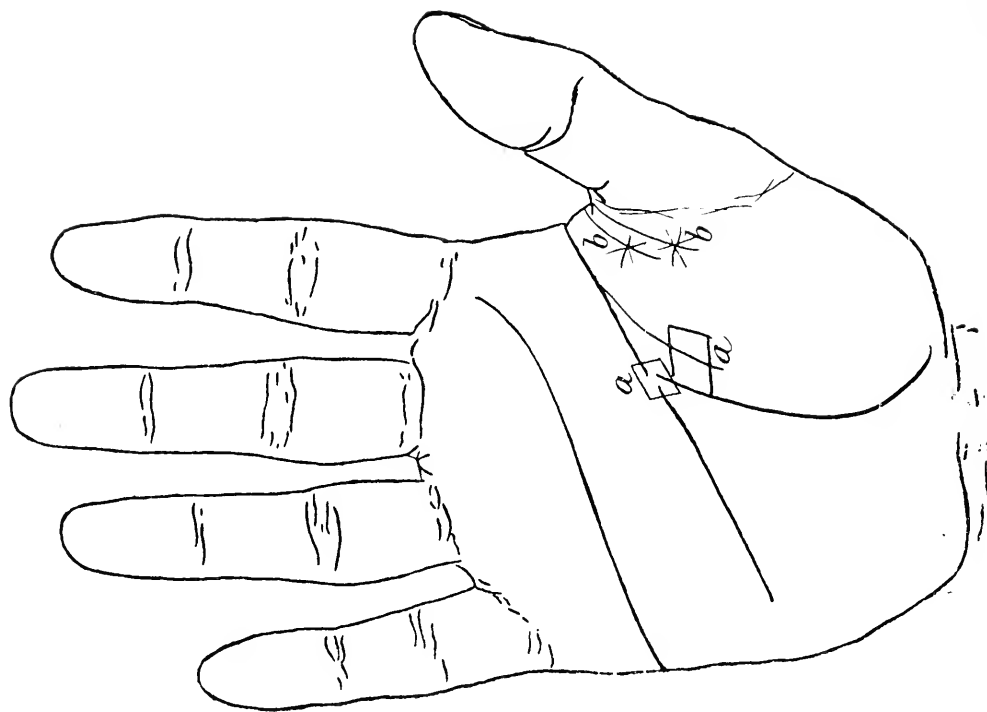


FIG. 164.



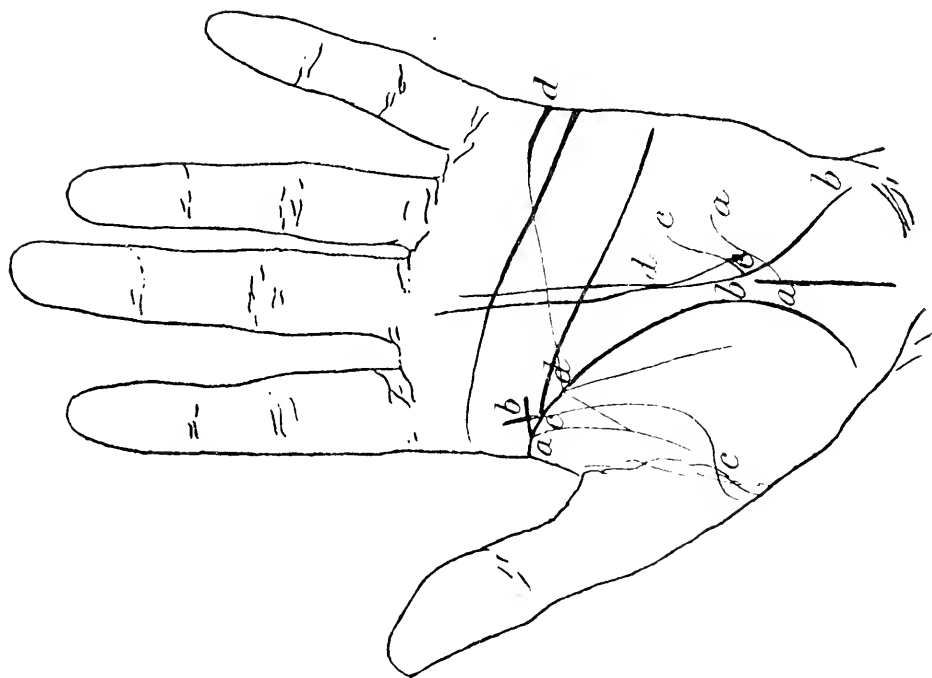


FIG. 165.

FIG. 163.

Lines of life and fate, as at *a a*, indicate the death of the subject at that date; *b b* shows a delicate relation (see islands); *c c* shows a relation either mad or in prison.

FIG. 164.

Bad hunting accident, *a a*; *b b*, sudden deaths of members of the subject's family.

FIG. 165.—WOMAN'S HAND.

Engaged, *a*; went abroad, *b*; broke off the first engagement and became engaged, *c*, to a man whom she met on the voyage. Later, she returned to England, and married happily the first man, *d*.

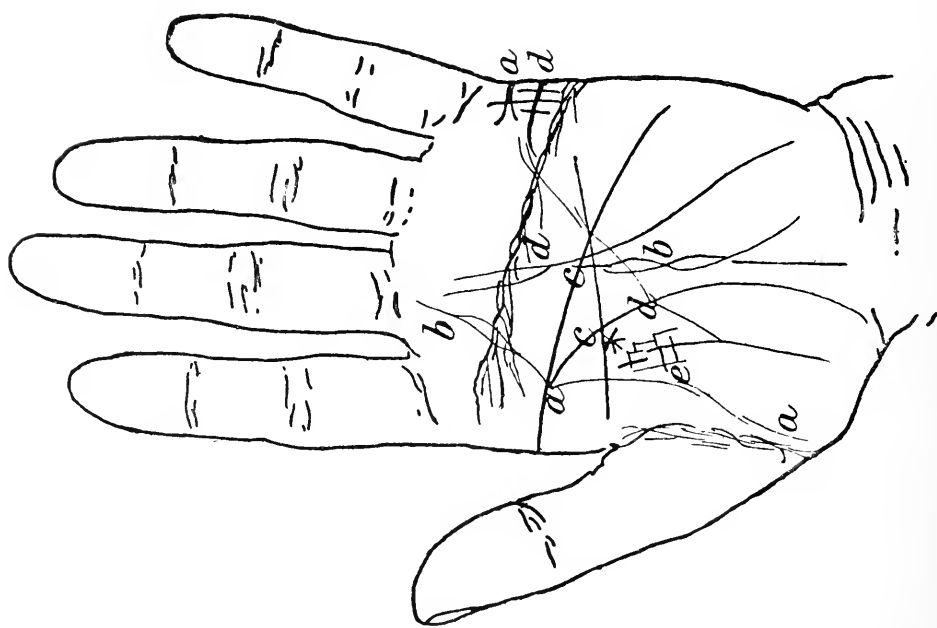


FIG. 166.

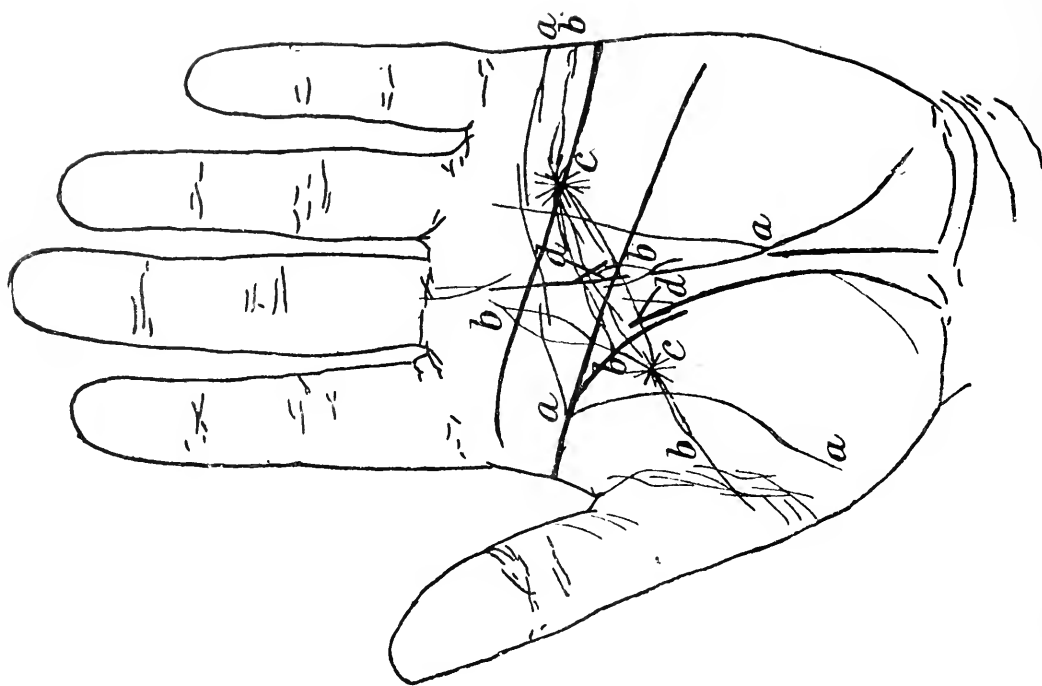


FIG. 167.

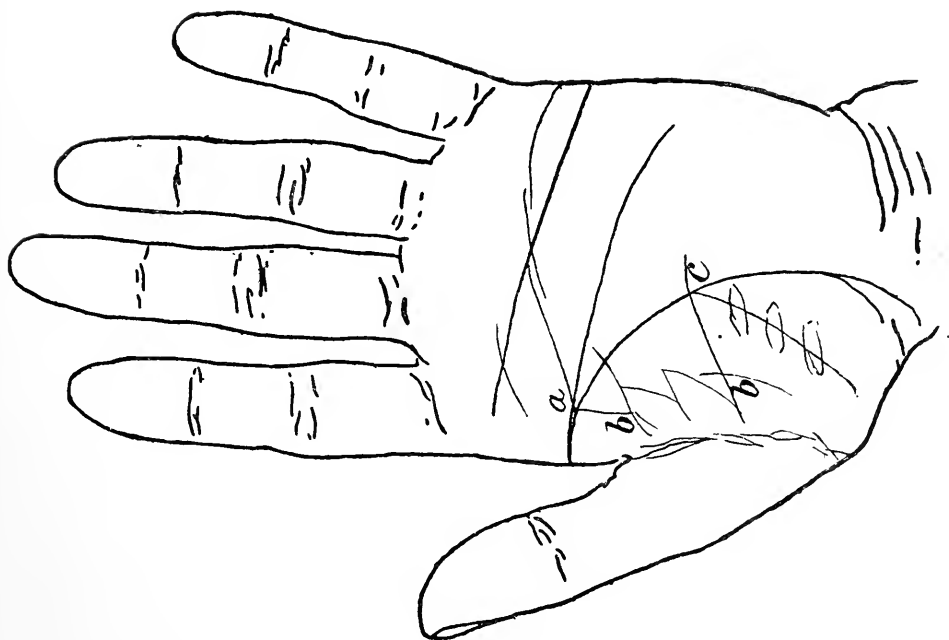


FIG. 168.

FIG. 166.—WOMAN'S HAND.

Engaged, *a* ; very unhappy time ; islands, *b*, indicating unhappiness in this case because the love was on her side only (his influence in her right hand being hardly marked at all) ; *c* shows shock, and break in line of fate, when the engagement is broken off. She marries, *d*, a man who had been through great dangers in a distant land (see squares at *e*) just before she married him.

FIG. 167.

Man very happily married, *a*, until influence, *b*, comes into his life ; she throws him over (see stars, *c c*) ; a great change in his life follows at *d*.

FIG. 168.—WOMAN'S HAND.

Abnormal lines. *a*, Marriage ; *b b*, unhappy period of time owing to incompatibility of temper ; *c*, influence line with islands, showing scandal. These lines were taken from two separate hands.

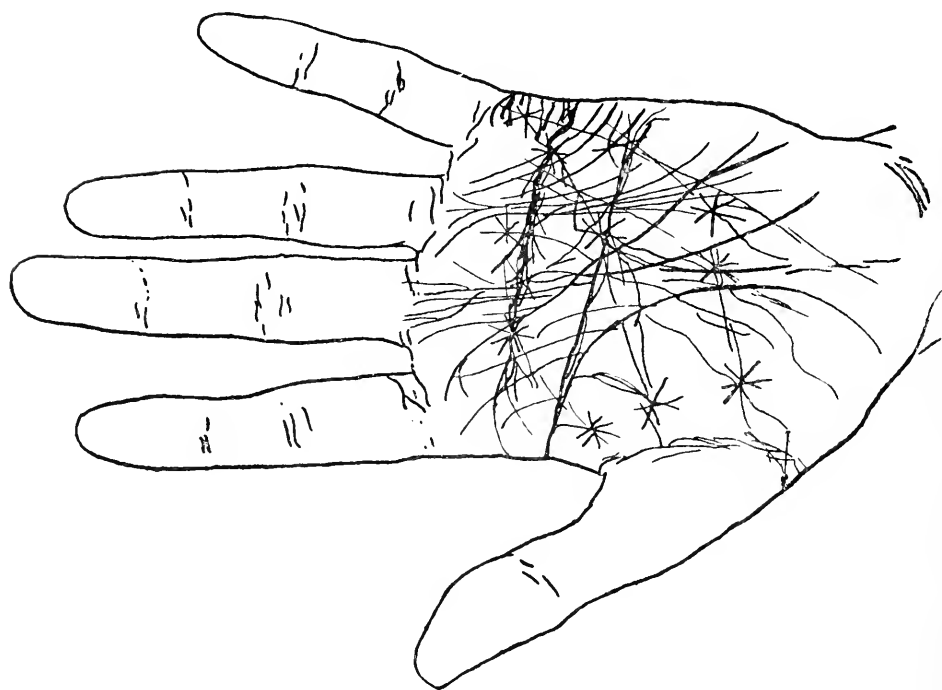


FIG. 169.

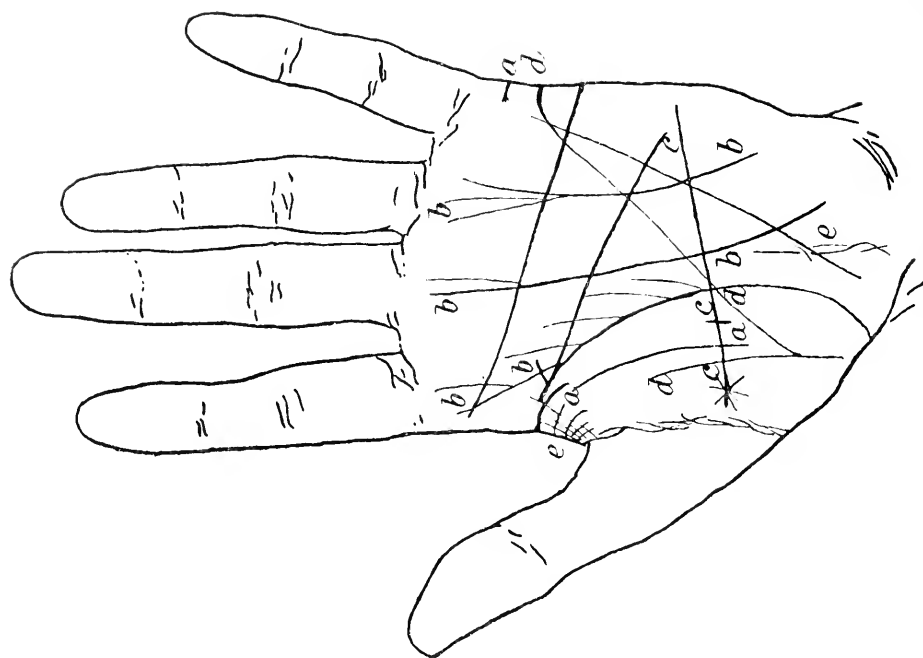


FIG. 170.

FIG. 169.

This, the hand of a celebrated actress, is all tragedy with regard to love, but shows the greatest possible success through personal genius.

FIG. 170.—WOMAN'S HAND.

First marriage, *a a*, a marriage in name only, but by it subject gains a very good position and great wealth (see *b b b*), and it is a union of affection; her husband's death is shown at *c c*, and her marriage to a friend of her first husband and herself is shown at *d*; *e* on the lines of life and fate show troubles in early life before marriage.

FIG. 171.—MAN'S HAND.

Early attachment, *a*; change, voyage, and success, *b*; influence, *c*; death of influence (see death-cross at *d*); change, *e*, and a family death, *f*; *g*, preservation from death by poison; marriage, *h h*; death of wife in an asylum, *j*, after long illness, *k*; *l*, shock to the subject, caused by attempted suicide, *m*, of his son.

FIG. 171.

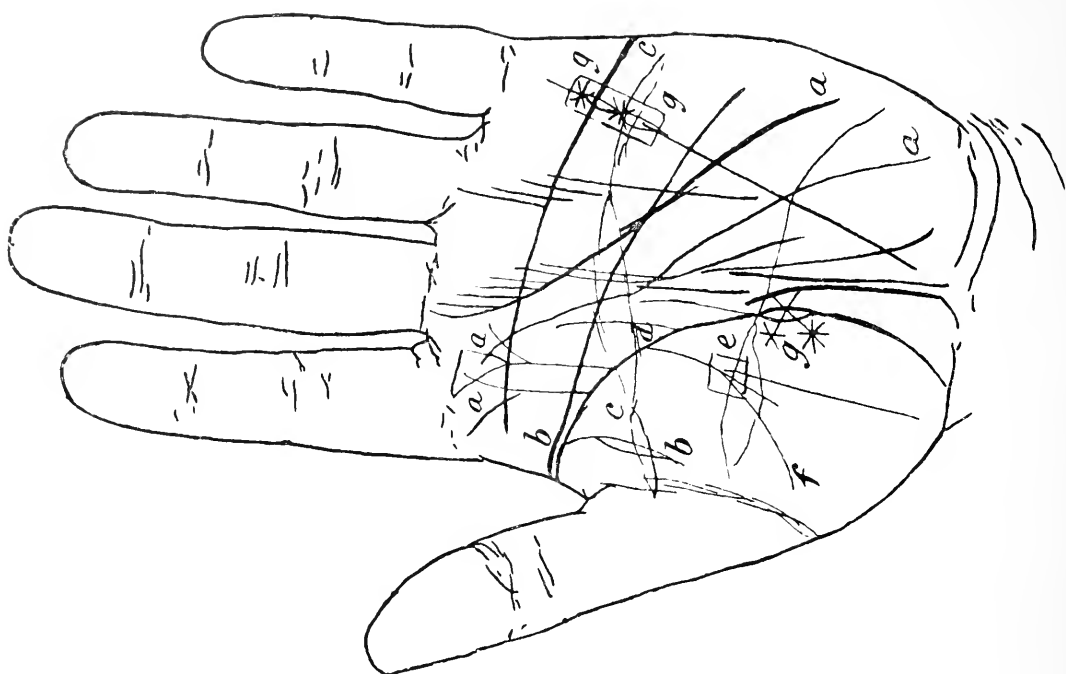


FIG. 173.

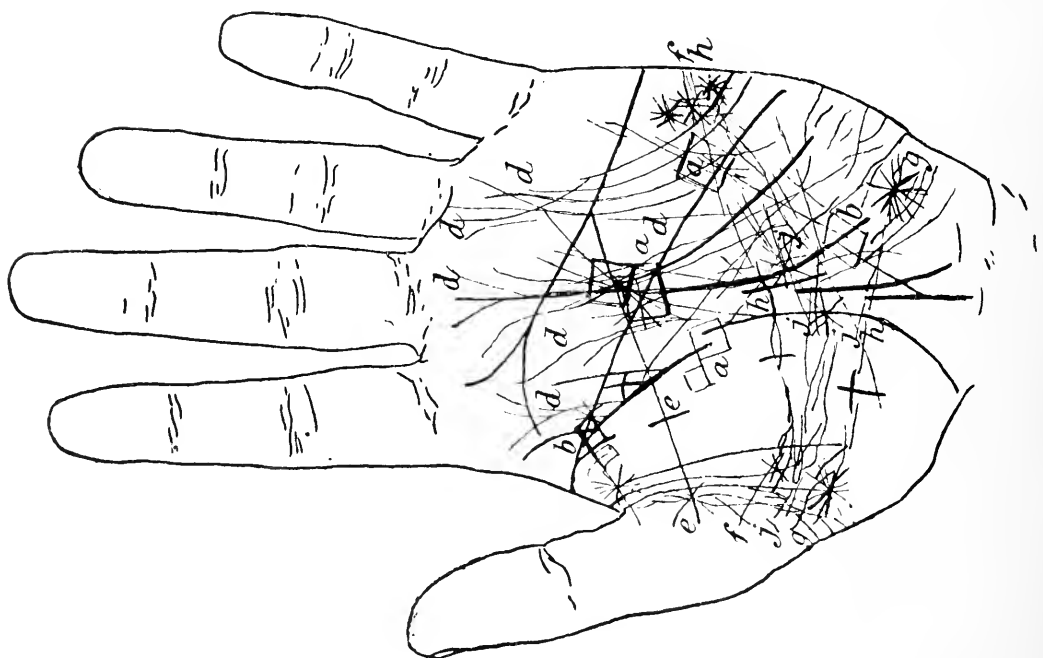


FIG. 172.

FIG. 172.

The hand of a soldier, who gains great success, *d d*, up to the age of about thirty-nine, when, after a serious wound, *a*, he gives up active service; *b* shows active service and wound at commencement of career; *e, f, g*, are deaths terribly felt; *f* was suicide, *g*, suicide by drowning; law troubles, *h h*, follow both; period of worry and anxiety caused by relations, *j j*.

FIG. 173.—MAN'S HAND.

Diplomatic service, *a*; influence, *b*; great scandal, *c c*, connected with *b*; *d*, another influence, great anxiety about her health (see square at *e*), when she is in a distant land, *f*; *g g*, signs of serious typhoid fever, and its after-effects to subject himself, on lines of life and health.

FIG. 174.—MAN'S HAND.

Married, *b*; his wife divorces him by foreign law, *a a*, he being a gambler and unable to support her; *c* shows great improvement in his life. He marries, *d*, but this wife takes to drink after illness, *e*, and dies in a lunatic asylum, *f*. Island, *g*, on heart-line shows that his troubles have affected his heart.

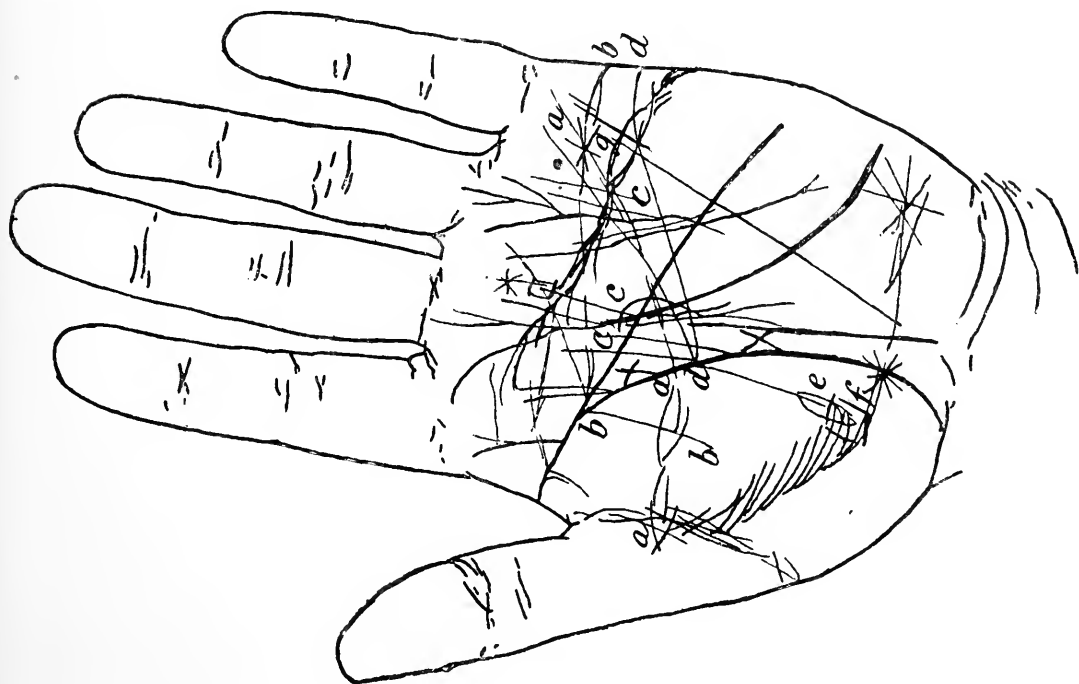


FIG. 174.

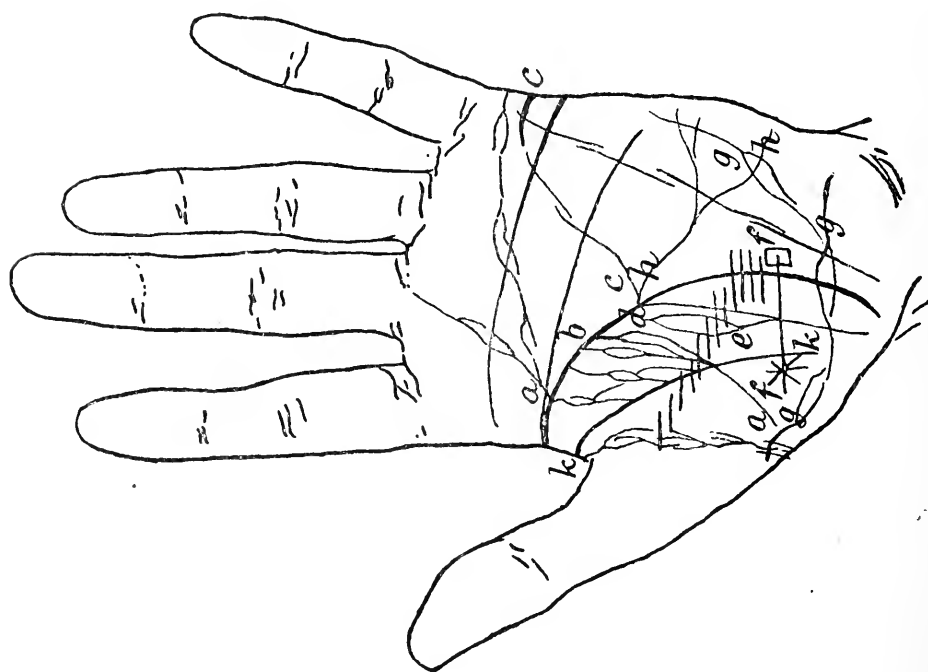


FIG. 175.

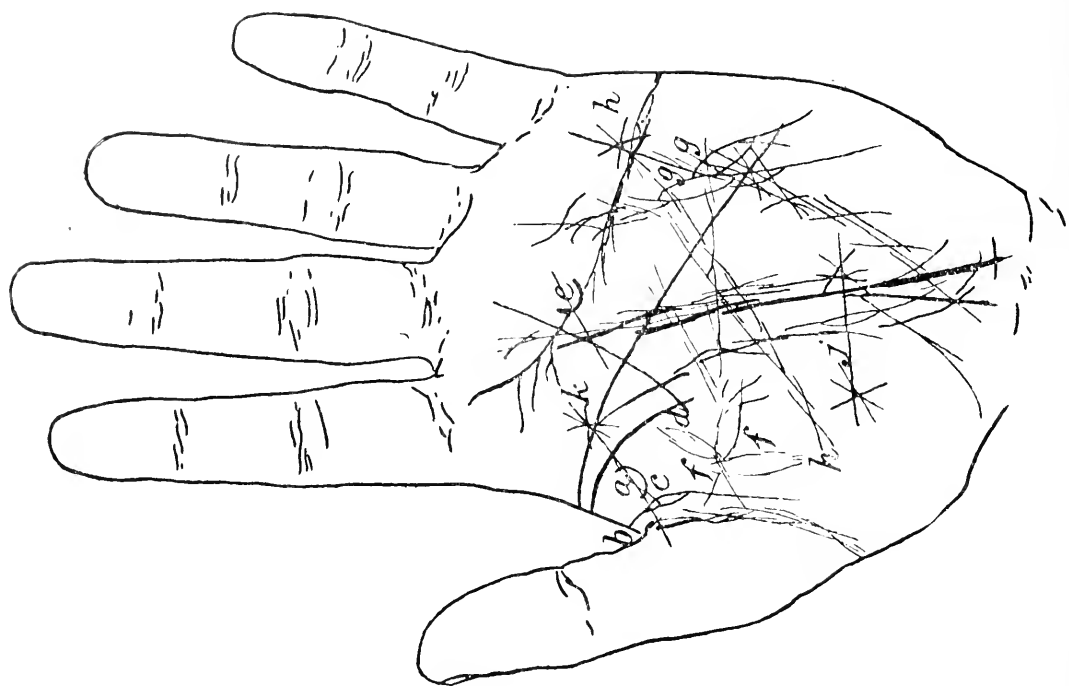


FIG. 176.



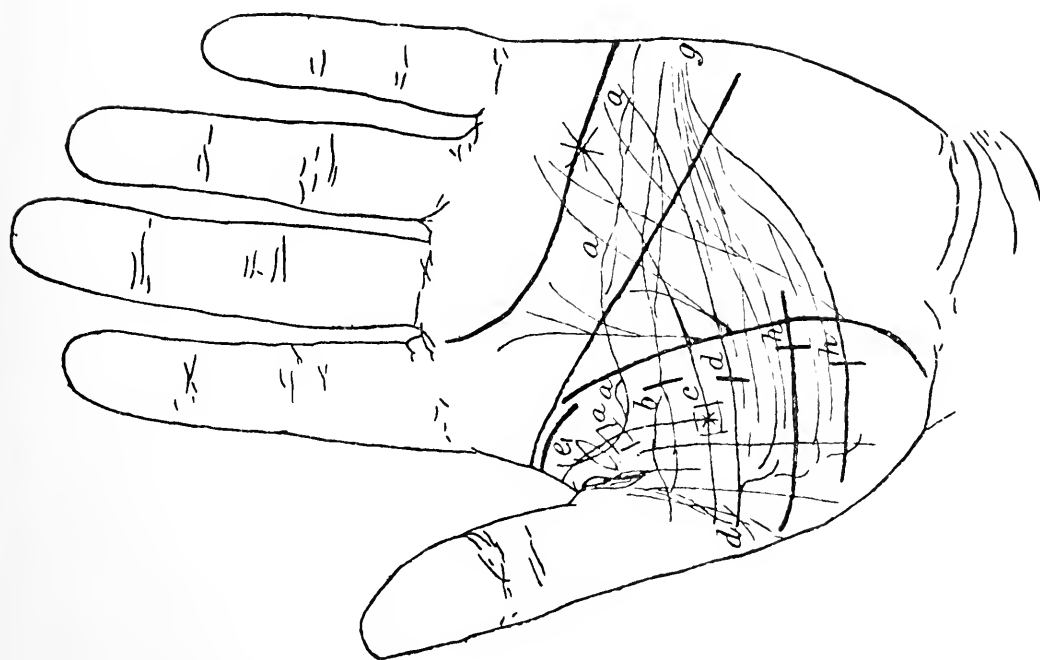


FIG. 177.

FIG. 175.—WOMAN'S HAND.

Abnormal lines. Bad influence, *a a*, comes strongly into life four times, and finally goes out at *b* (note that Mars-line, *k k*, is not favourable for love affairs). Marriage at *c*; husband takes to drink, *d*, but completely gives it up, *e*. Subject herself is preserved from great danger, *f*; family scandal in later life, *g*; *h* shows a long sea voyage immediately after marriage.

FIG. 176.—MAN'S HAND.

Some abnormal lines. Fear of blindness, *a*, on the part of a relation, *b*, causes, *b*, a bad nervous illness, *c*, giving the subject himself a shock, *k*. Subject's own career, *d*, stopped by eye trouble, *e*; islands, *f f* (a unique case), show great money trouble and the fraudulent dealings, *g g*, of others; *h*, shock causing great heart trouble; *j*, very bad hunting accident.

FIG. 177.—MAN'S HAND.

*a*, Shows law trouble and scandal in connection with influence, *e*; *b* and *c*, deaths in the subject's family; *d*, a family death with long years of law trouble, *g*, following, during which time two other deaths, *h h*, take place.

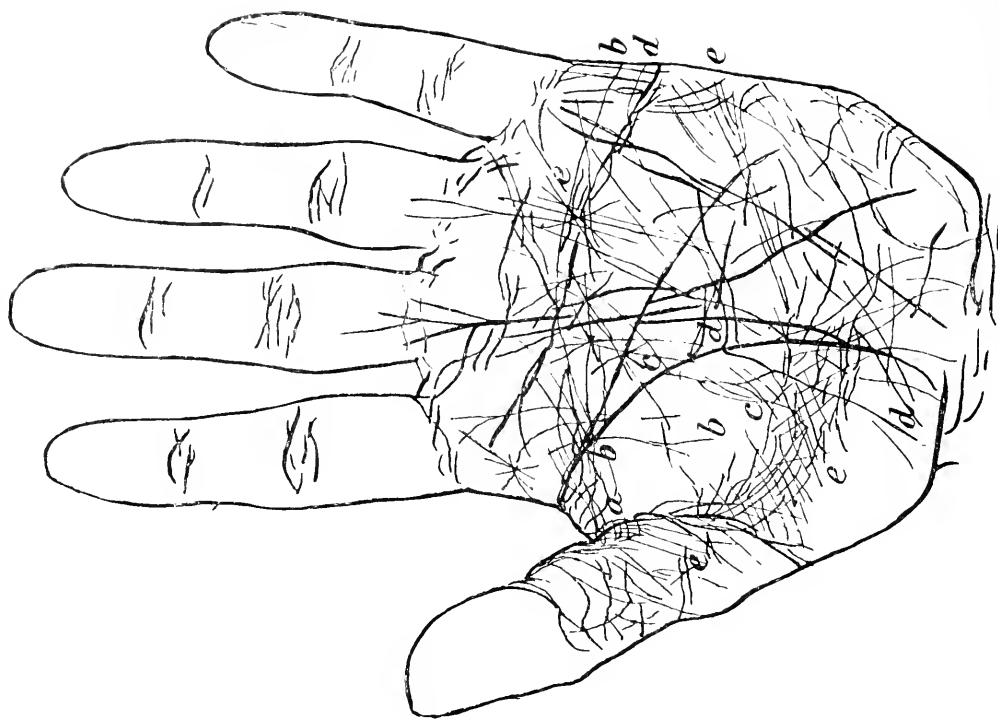


FIG. 179.

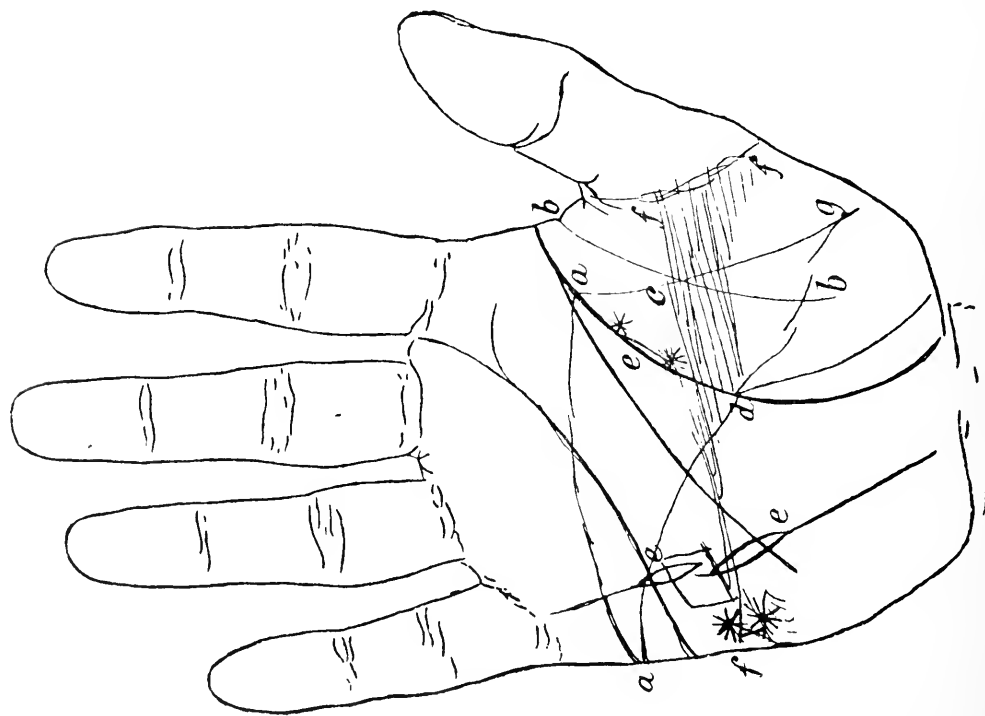


FIG. 178.

FIG. 178.—MAN'S HAND.

Happy marriage, *a*, but relation, *b*, comes between him and his wife (see trouble lines, *c*), causing great estrangement (see a perfect reunion later at *d* is marked like a second marriage; *f f f* shows a period of family trouble and dissension; *e e*, on lines of life and health, show a long illness due to kidney trouble, from which the subject completely recovers.

FIG. 179.—MAN'S HAND.

*a*, Trouble and scandal in early life; *b b*, marriage of short duration, one child (see child's line on marriage line, *b*); *c*, influence of married woman; *d*, marriage with *c* after her widowhood, three children (see three children lines on marriage line, *d*); *e e e*, a time of money and family troubles. The subject has a very successful career.

FIG. 180.—WOMAN'S HAND.

Marriage with a bad man, *a*; thorough disillusionment and terrible time; he goes out of her life, *b b*; she becomes a successful nurse, *c*; husband's death when away from her, *d*; she marries, *e*, a grateful patient on his death-bed (cancer), who leaves her a large fortune, and she marries again at *f*, very happily, and has two children, *h*.

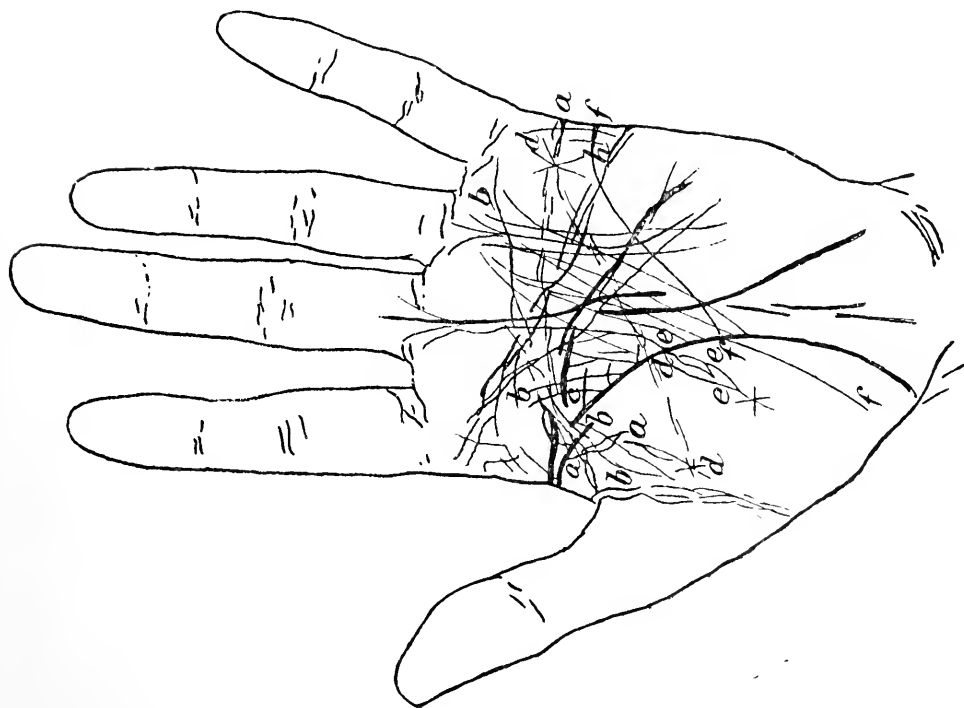


FIG. 180.

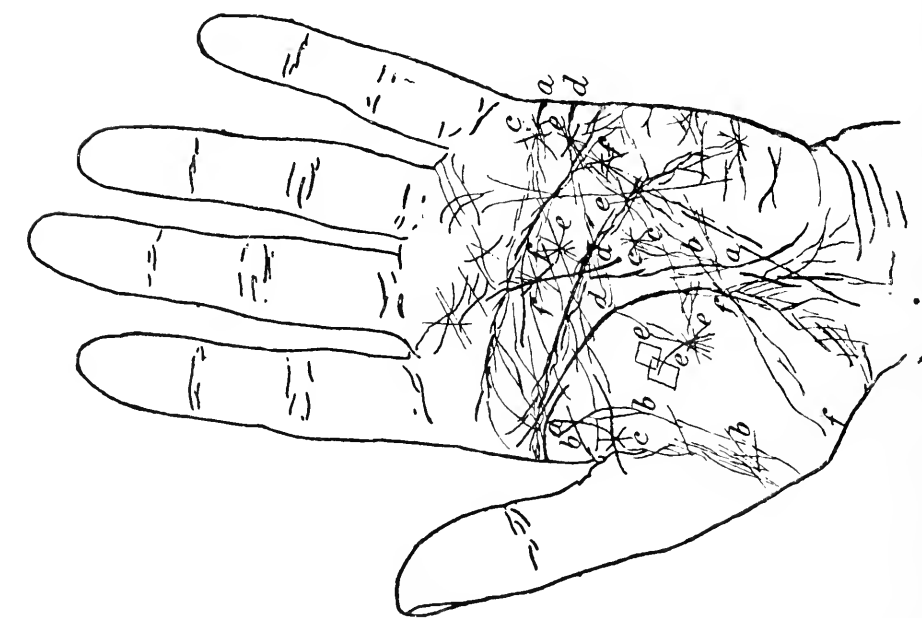


FIG. 181.

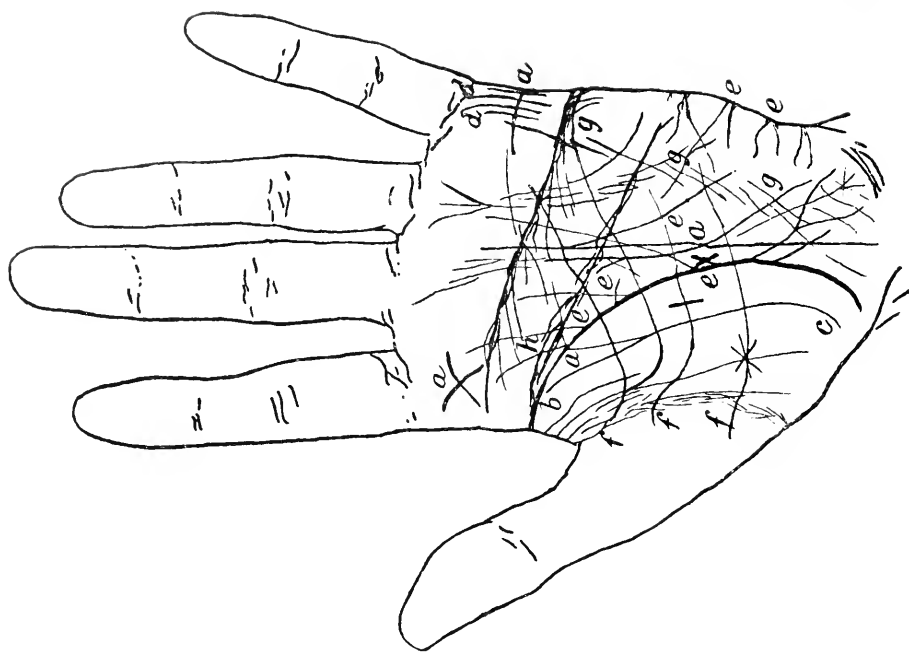


FIG. 182.

FIG. 181.—WOMAN'S HAND.

One of tragedy; first marriage, *a*; she cares for relation, *b*, of husband, with whom marriage under any circumstances would have been impossible; *c*, husband's tragic death, and the influence *b* goes out of her life; *d*, second marriage; *e*, second husband goes mad, and commits suicide (trouble lines and smaller events are all omitted as being likely to cause confusion); *f*, subject's own tragic death.

FIG. 182.—WOMAN'S HAND.

A happy marriage, *a*, after a long engagement, *b*, bringing much happiness into life, and lasting to an advanced age, *c*; happiness in children, *d*; much travelling, *e*; ups and downs in money and fate; deaths of relations, *f*; tendency to cold, *g*; throat trouble, *h*.

FIG. 183.—MAN'S HAND.

Great affection for lady, *a*, in too high a position, *b*, for him to be able to marry her; time of overstrung nerves, *c c*; sudden death of sister, *d*, who had been delicate; *e*, a great worry, affecting the health.

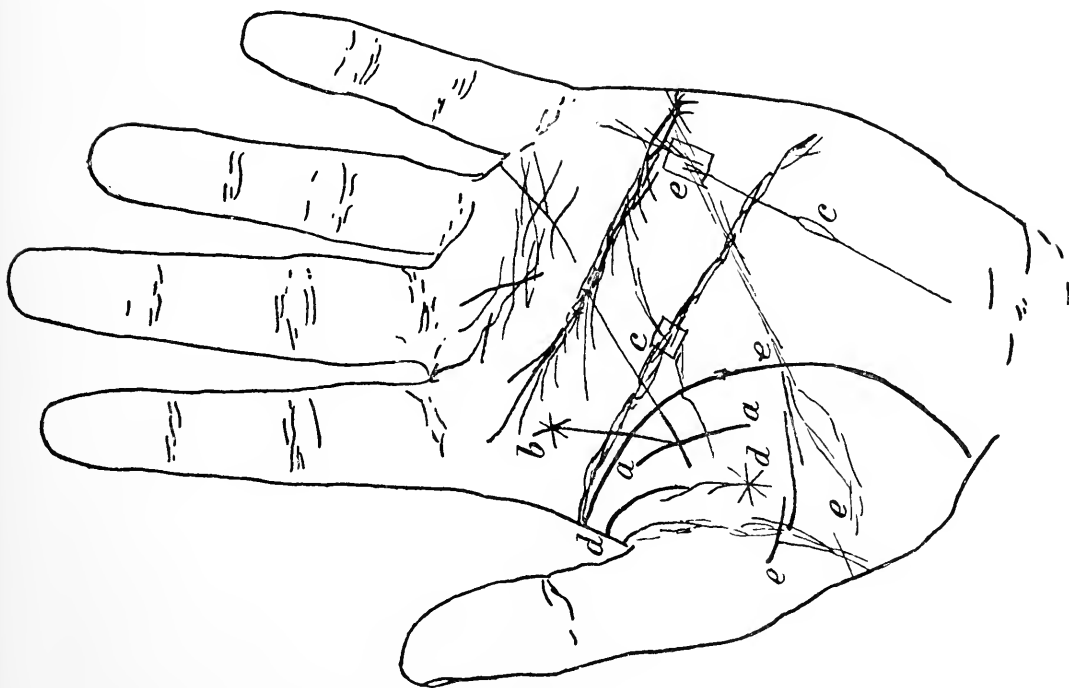


FIG. 183.

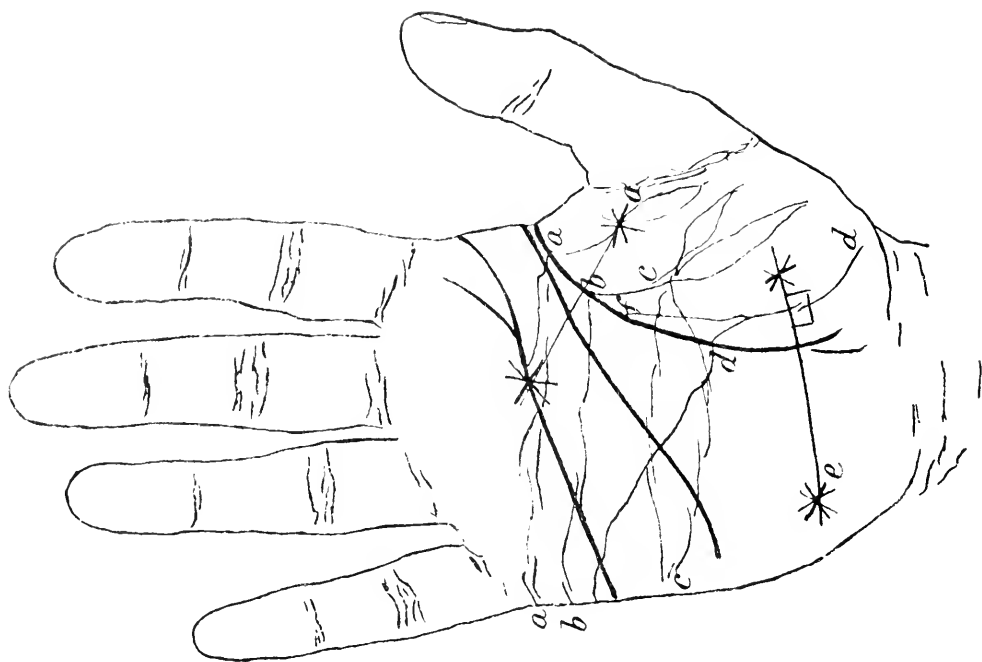


FIG. 185.

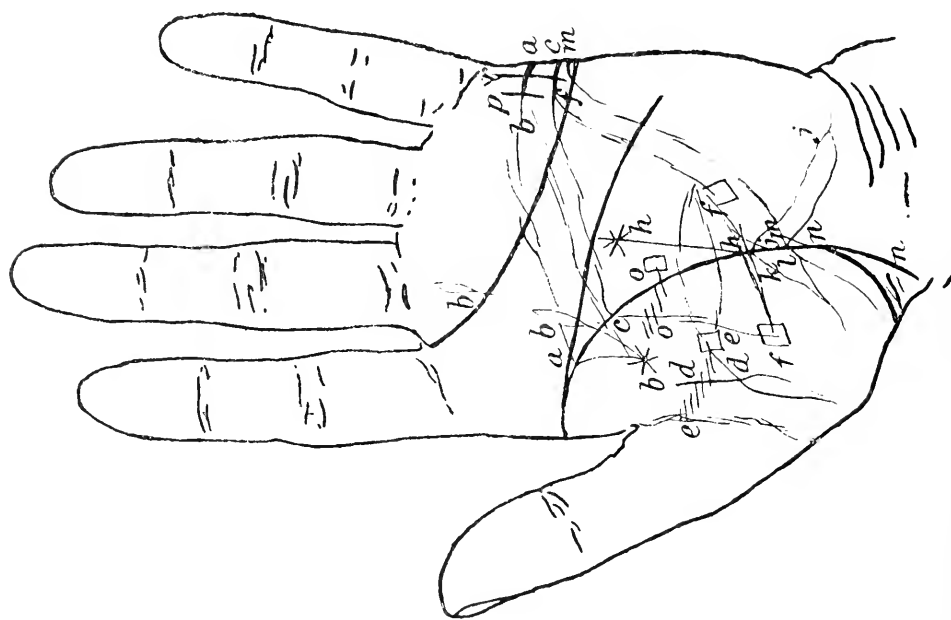


FIG. 184.

FIG. 184.

Lady who married three times; *a*, first marriage; *b*, first widowhood, left very badly off (see islands to Saturn); *c*, second marriage to a widower; her husband's son, *d d*, goes mad from drink, *e e*; *f f*, second widowhood, caused by an accident, from which she herself is preserved; left very much richer than she expected to be, *h h*; *j j*, a long sea voyage, and meets influence, *k*; meets him again, *l*, after another voyage, and marries him, *m*; double lines of life in later years, showing great vitality, *n n*; *o o*, shows rheumatic fever marked on line of life after birth of child, *r*, by second marriage; *p*, the child of first marriage.

FIG. 185.

Lady who married three times; *a*, first marriage, very unhappy; husband dies suddenly (see stars); second marriage, *b*; she gets a divorce, *c c*; third marriage, *d*; husband wounded in active service abroad, *e*; he had been a good friend, *f*, to her before the divorce.

FIG. 186.—A WOMAN'S HAND.

Man, *a*, wishes to marry her, but she refuses; he introduces a friend, *b*, whom she marries, *c*; he had bad health, *d*, for first years of marriage, but quite recovers, *e*; he leaves her, *f*, to go to a foreign country; has a bad mental illness, *g g*, in foreign country; returns to her and dies suddenly some years later at *h*. Note that mental illness was known only to members of the family, as the island does not cross the line of life.

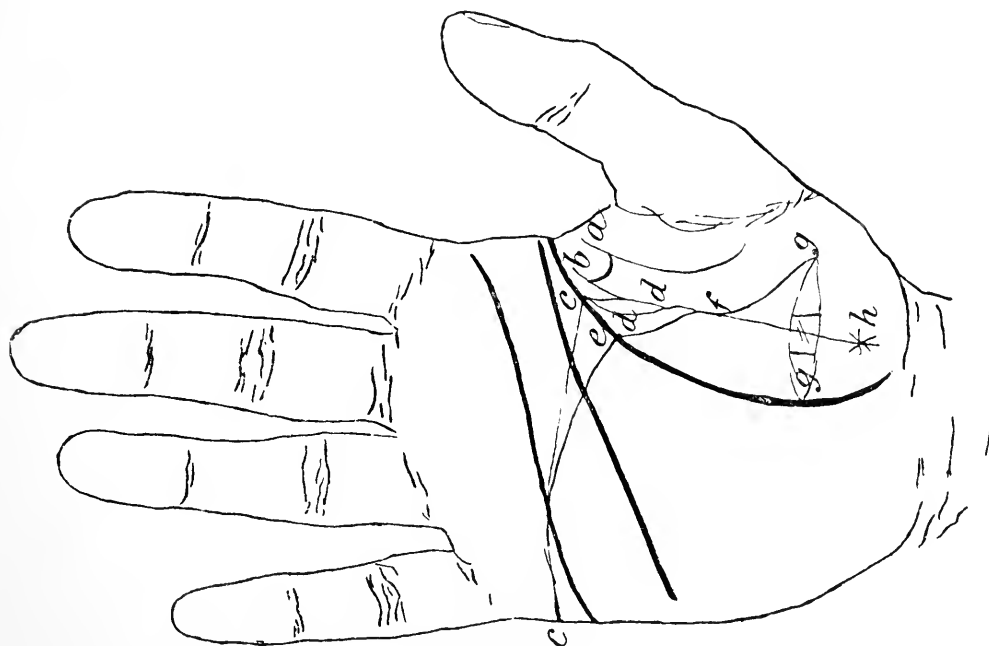


FIG. 186.

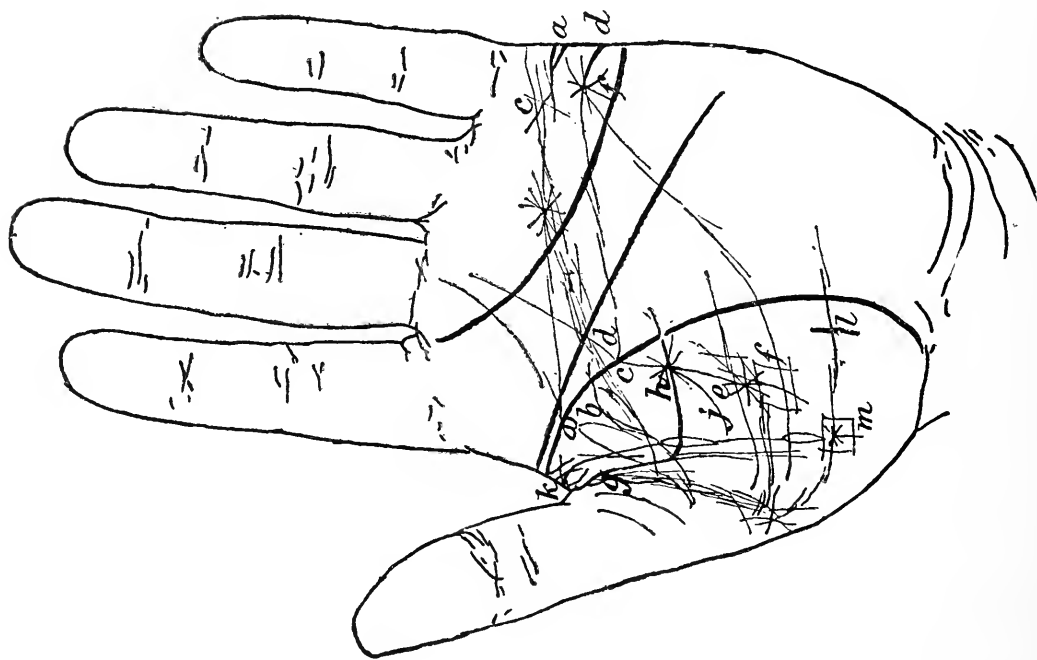


Fig. 187.

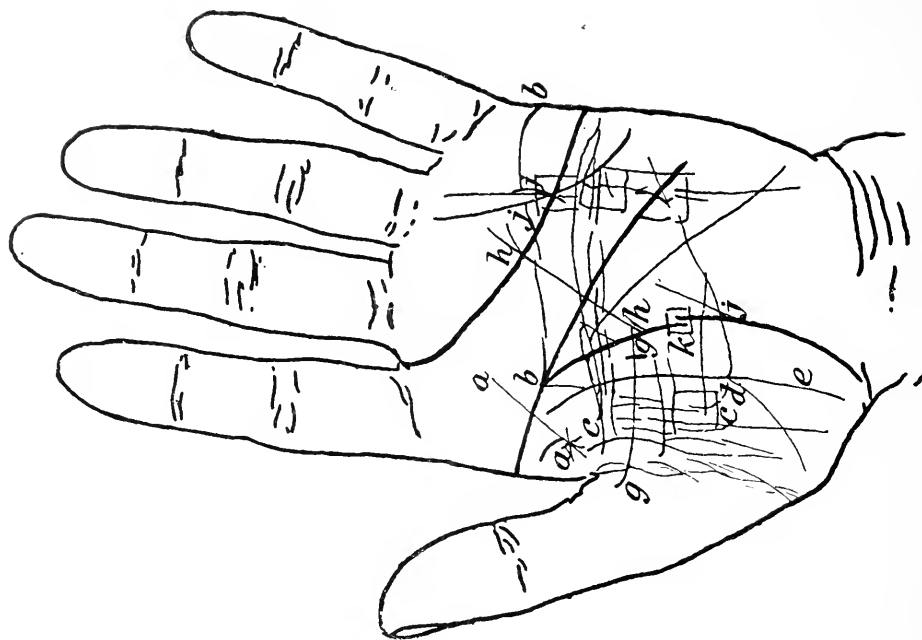


Fig. 188.



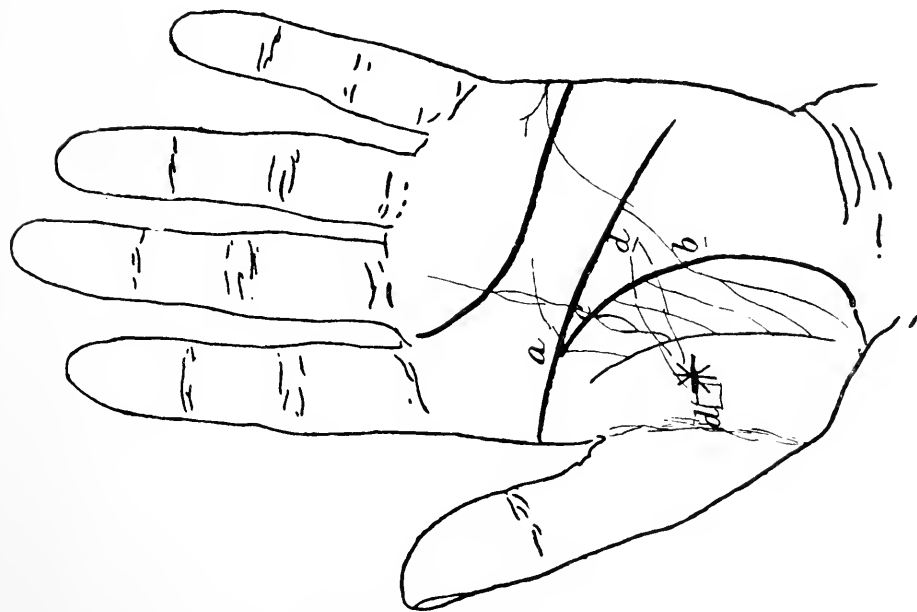


FIG. 189.

FIG. 187.—MAN'S HAND.

Married at *a* ; nearly divorces his wife, *b* ; does divorce her, *c* ; marries again, *d* ; second wife goes mad, *e*, and dies, *f*. His mother, *g*, had caused trouble, *h*, between himself and his second wife (see a branch of wife's line diverging, *j*). His brother, *k*, dies, *l*, from cancer, *m*.

FIG. 188.—WOMAN'S HAND.

Terrible shock about a friend, *aa* ; marriage, *b* ; dreadful quarrels and law disputes with husband's relations, *c*, nearly separating them, *d*, but, as the line, *e*, nearest the line of life is the strongest, not doing so ; *g*, death in the subject's own family leaving her money, *h*, and, *j*, shows improved monetary conditions ; *k* shows serious accident to the subject.

FIG. 189.—WOMAN'S HAND.

Very rare ; one dominating influence for years ; broken engagement, *a*, but marries him eventually, *b* ; *c* shows time of great trouble in connection with the influence, *d* ; *d*, a shock and terrible anxiety about his serious illness.

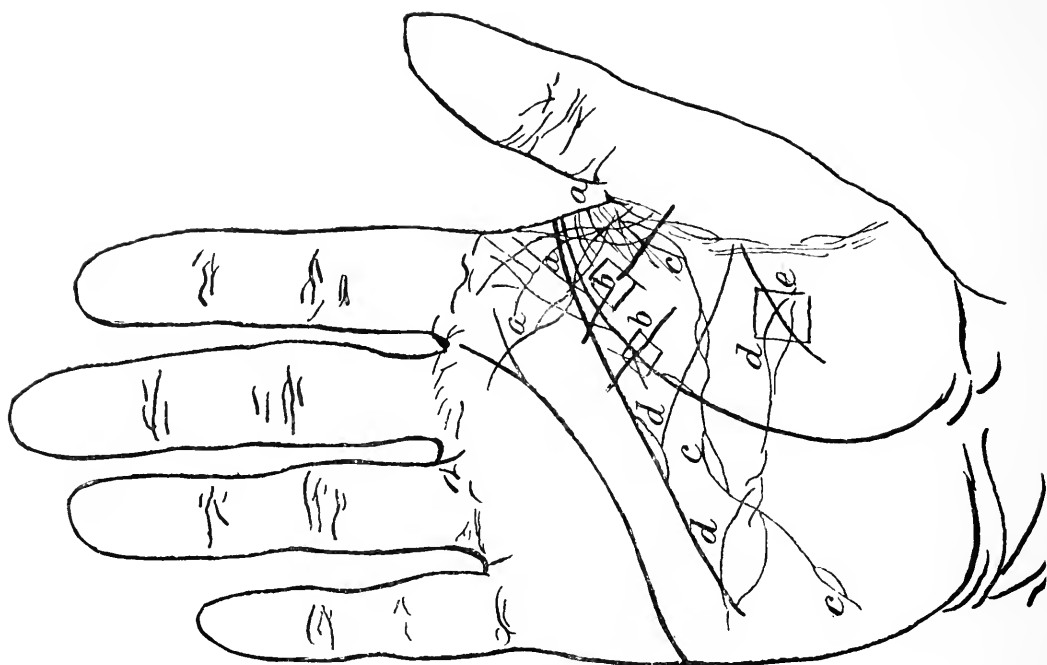


FIG. 190A.

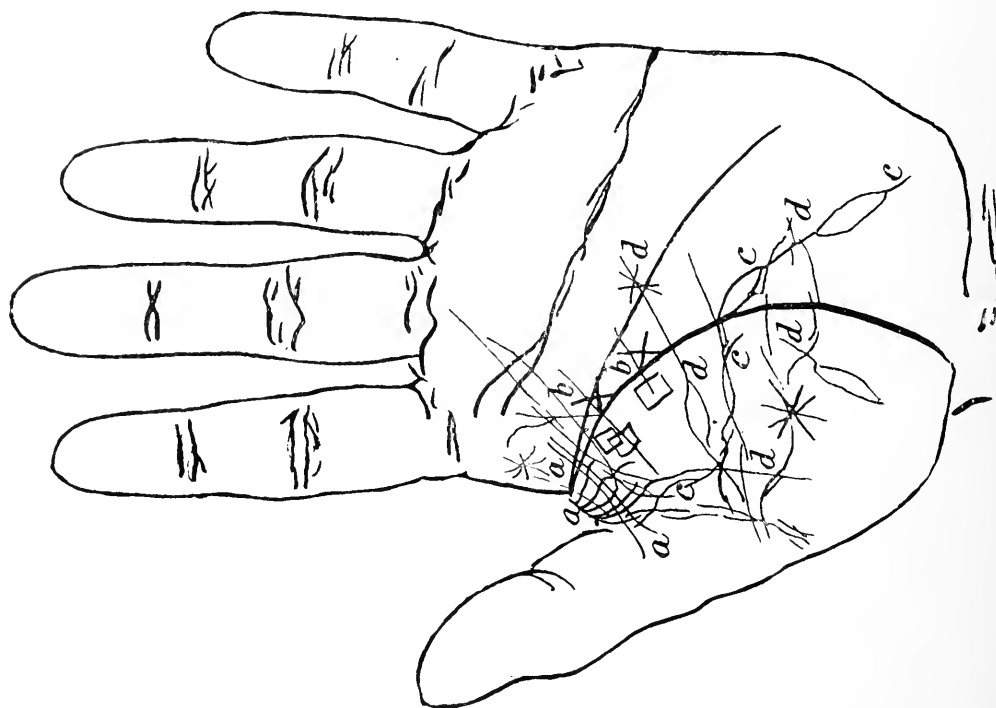


FIG. 190.

FIG. 190.—MAN'S HAND.

Family quarrels, troubles, and deaths in early life, *a*; changes and active service, *b*; scandal connected with a relation living in another country, *c c c*; *d d* shows a long period during which the subject was blackmailed; his ultimate release from this is shown by the square at *e* in the right hand.

FIG. 190A.—RIGHT HAND OF THE SAME SUBJECT.

FIG. 191.—WOMAN'S HAND.

Great woman friend, *a*, an invalid; her influence remains on the hand during the whole of the subject's life; she dies suddenly, *b*, leaving her money, *c*. The death of a relation of the subject herself is shown at *d*.

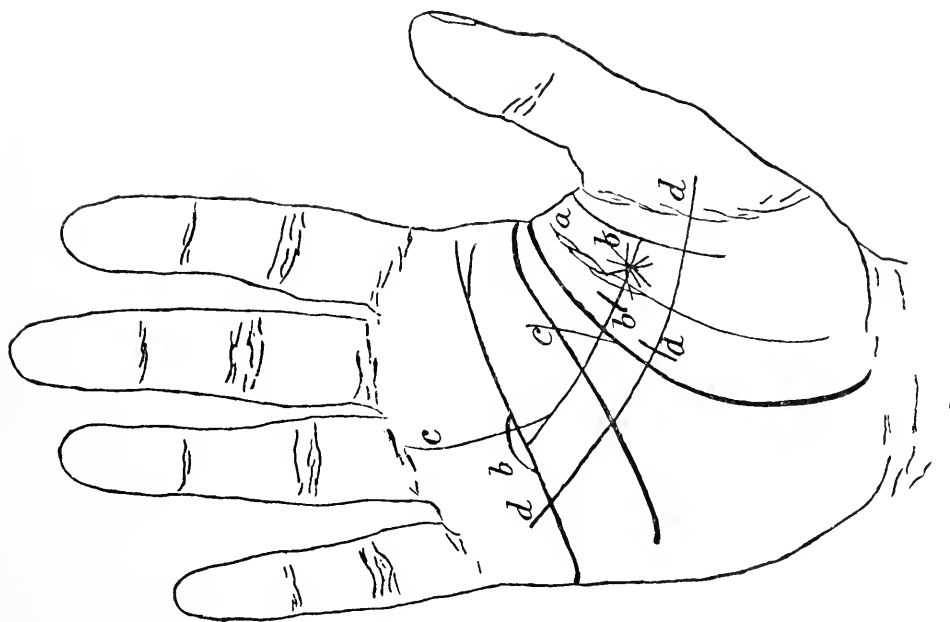


FIG. 191.

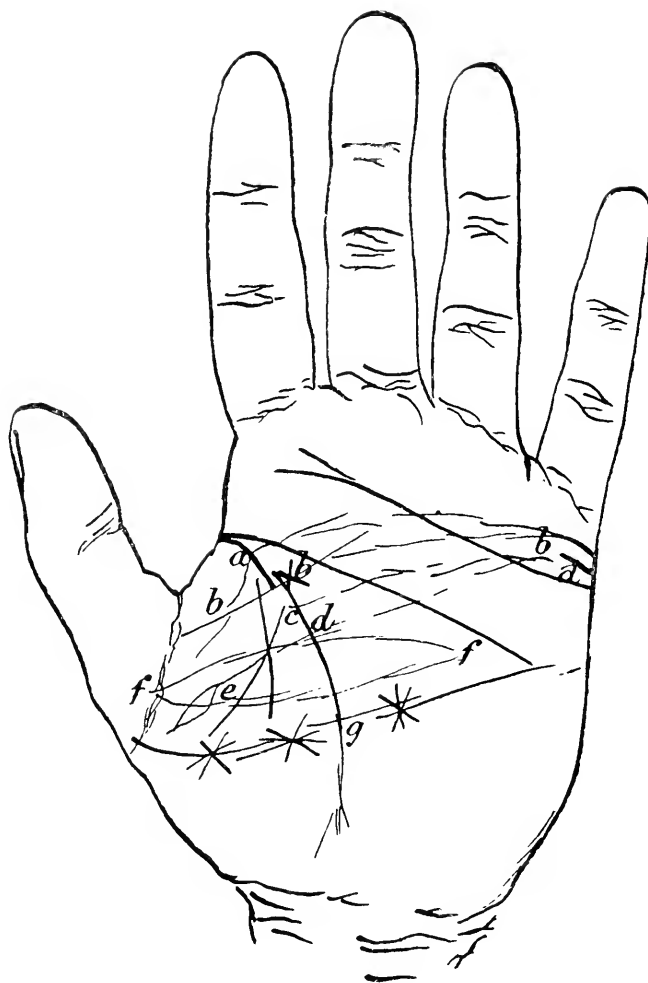


FIG. 192.—WOMAN'S HAND.

Marriage, *a* ; sudden widowhood and complete change in the life, *b b* ; engagement, *c*, broken off, *d d*, by the intervention of another woman, *e* ; scandal, *f f* ; subject's own death, *g*.

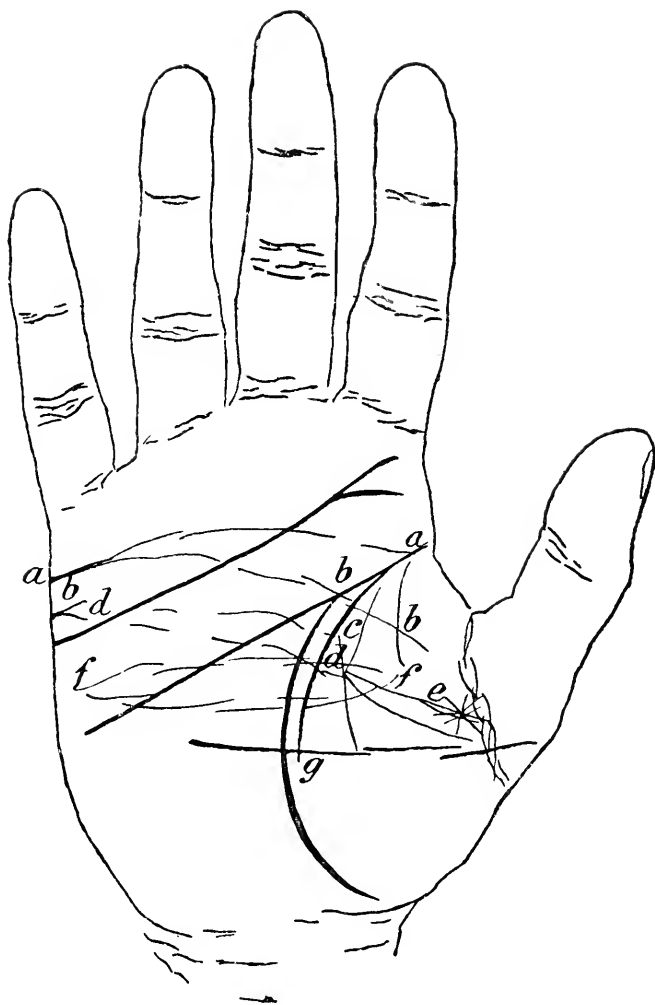


FIG. 192A.—RIGHT HAND OF THE SAME SUBJECT.

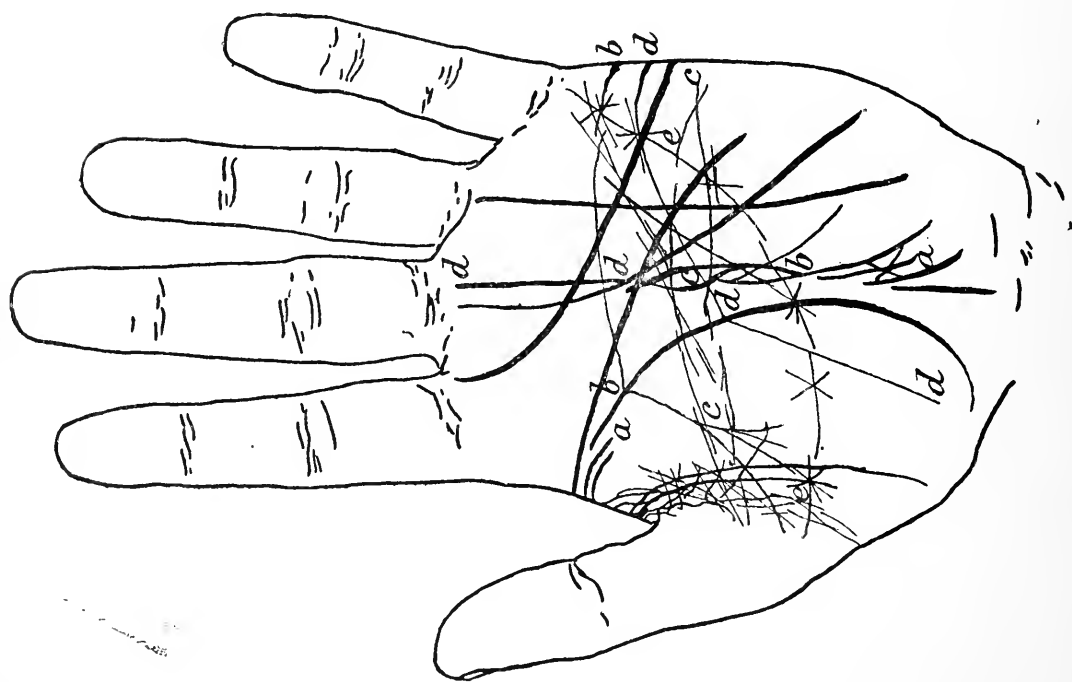


FIG. 193.

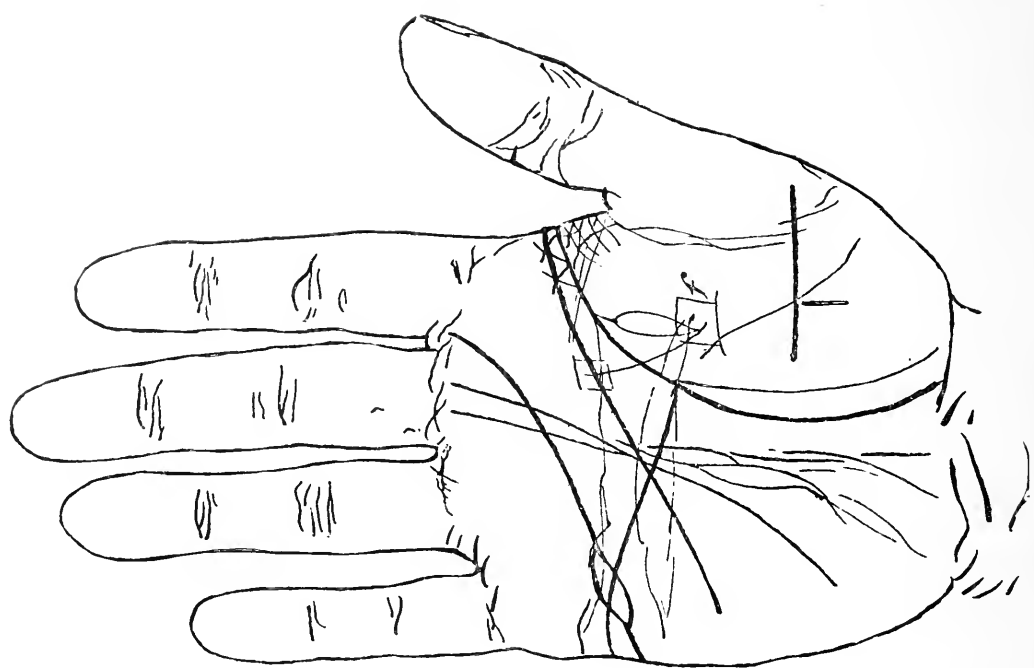


FIG. 193A.

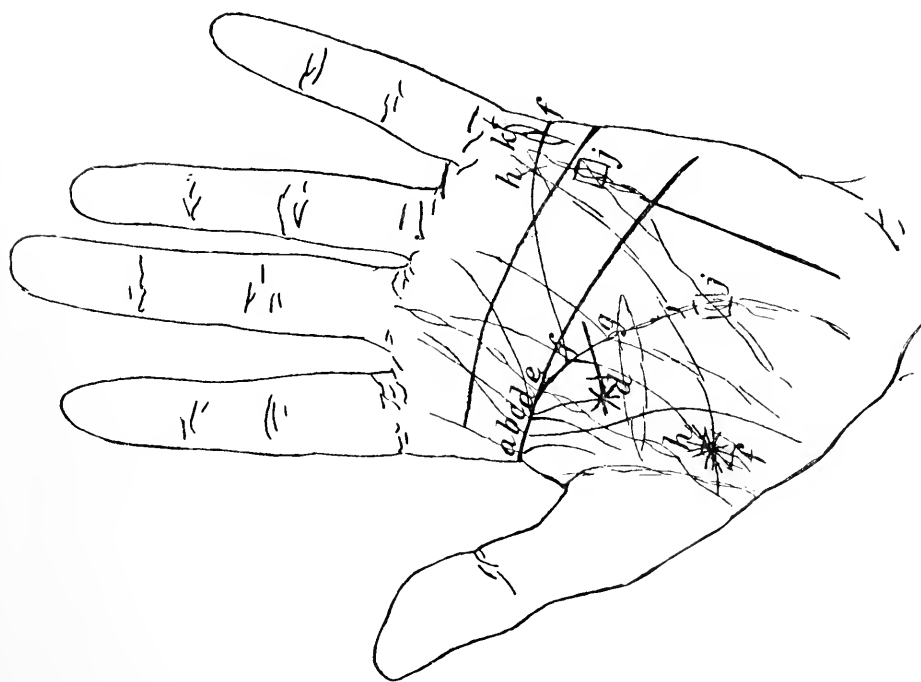


FIG. 194.

FIG. 193.—MAN'S HAND.

Two great changes in early life, *a* ; marriage, *b* ; divorced his wife, *c* ; second marriage, *d* ; tragic death of first wife, *e*.

FIG. 193A.—RIGHT HAND OF THE SAME SUBJECT.

Square, *f*, shows that the first wife was not entirely sane.

FIG. 194.—WOMAN'S HAND SHOWING TRAGEDY.

*a, b, c, d, e*, All influences before marriage; *b* alone remains as a friend throughout her life; *d* is killed; *e* is a bad influence. She marries at *f*; the influence of *g* separates her from her husband, and causes great scandal, soon after which the influence of *g* ceases; but the estrangement between her husband and herself continues until his tragic death, *h*, *h*, and she dies herself after a terrible internal operation, *j*; *k* is an albino child.

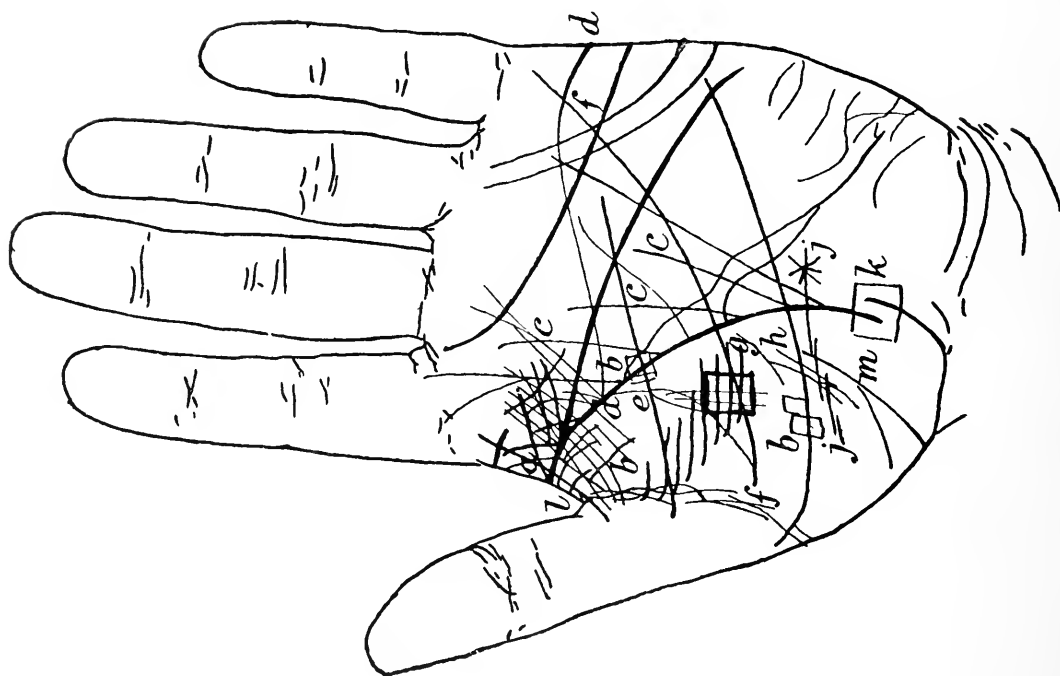


Fig. 195.

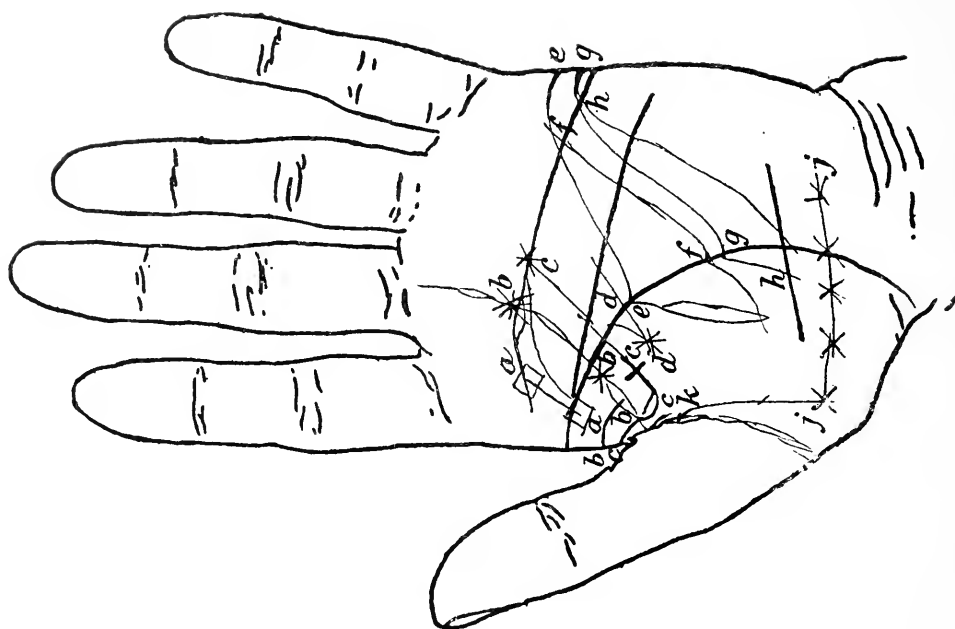


Fig. 196.



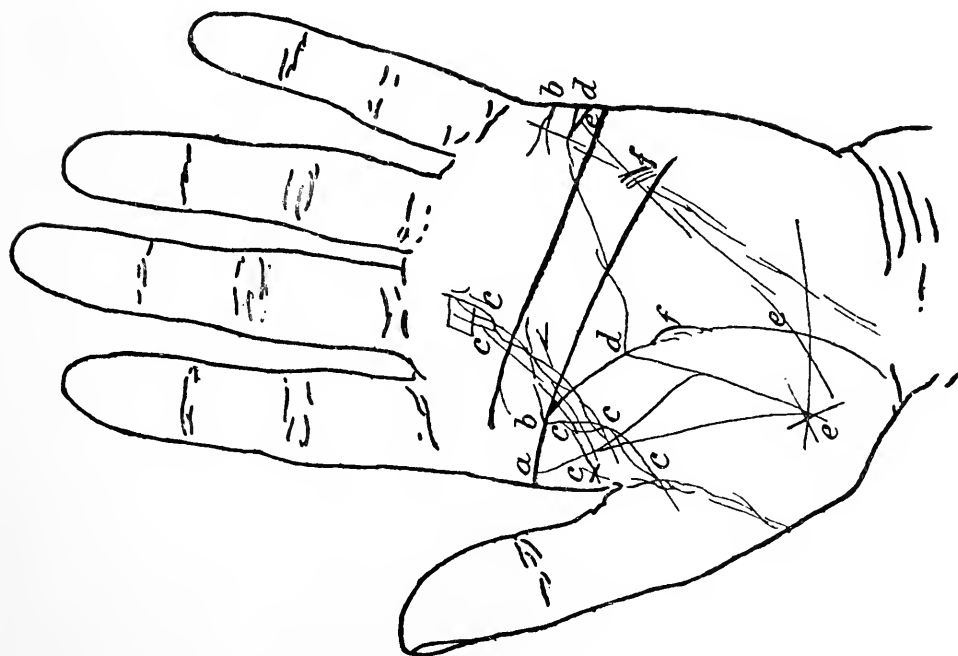


FIG. 195.—MAN'S HAND.

Great changes, *a*, occasioned by death of father, *l*; *b b b*, active service in foreign countries at different dates; *c c c*, lines of success; *d*, marriage; wife takes to drink, *e*, and dies mad, *f f*; he becomes engaged, *g*, and is much separated, *h*, from his fiancée, who throws him over (see shock, *j*), and, marrying someone else, goes entirely out of his life at *m*; *k*, serious illness in old age.

FIG. 196.—WOMAN'S HAND.

Typhoid fever, *a*; terrible disgrace and shock concerning sister, *b b b*, caused death of father, *c c c*, from grief; engaged to man who is killed, *d d*; first marriage, *e*, her husband being always very delicate; widowhood, *f*; second marriage, *g*; husband dies suddenly at *h*; tragic death, *j j*, of relation, *k*.

FIG. 197.—WOMAN'S HAND.

*a*, Very early affection for cousin; *b*, engaged to man who was killed in active service, *c*; *d*, marries cousin (see island on Mercury percussion marriage line), who dies suddenly, *e*, when she is about sixty; *f* in this hand indicates malarial fever.

FIG. 197.

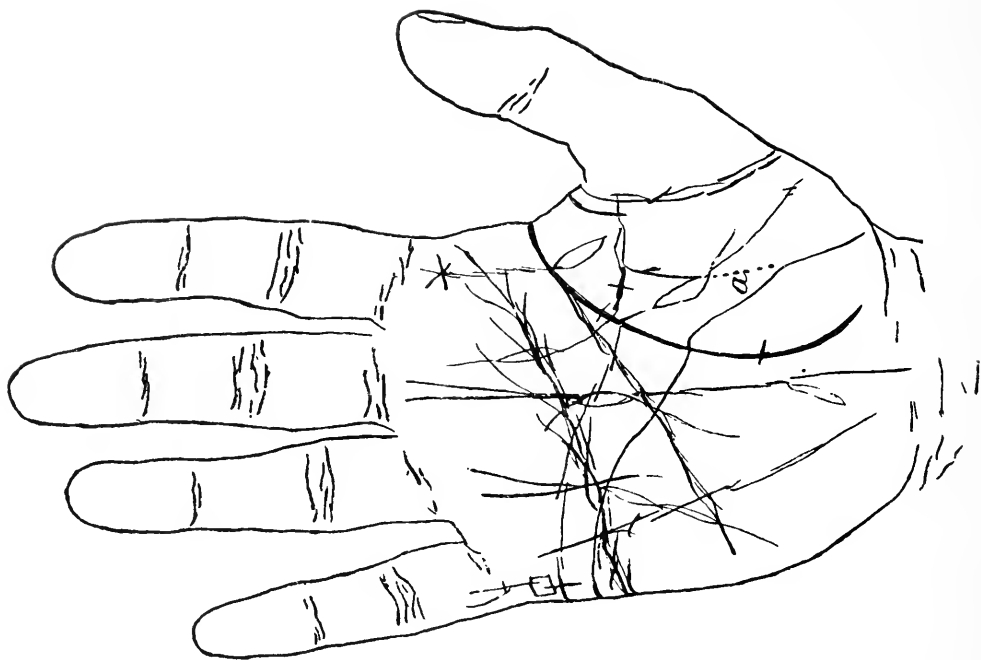


FIG. 198A.

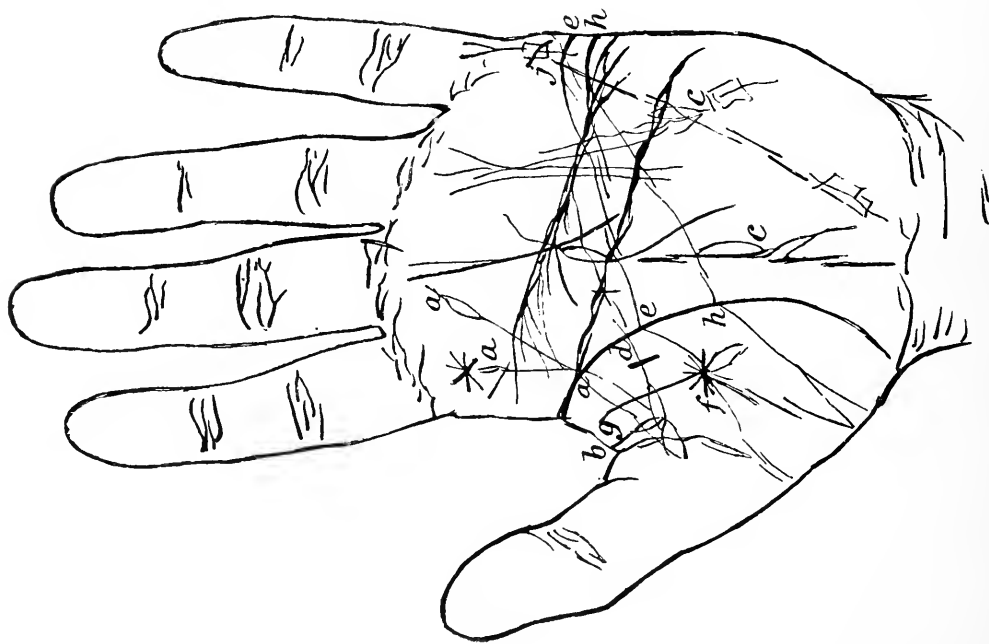


FIG. 198.

FIGS. 198 AND 198A.—HANDS OF A LADY.

In this case the one marriage in the hand is marked like two marriages. Once when reading the hand of a lady who was very unhappily married, I told her that she would be a widow, and would marry again later very happily. She came back to see me about six years later, and said, "You have been entirely wrong with me, and yet perfectly right. My husband did not die, but he came back into my life just as if it were a new marriage, and I am now very happy."

As will be seen, the lines in the right hand indicate much more happiness than those in the left, and the connecting link dotted at *a*, Fig. 198A, entirely grew during the time which elapsed between her two visits to me.

It will be observed that the heart-line is set very low in these hands. At *a*, in Fig. 198, social disgrace connected with the offending of persons in a high position is shown; *b* is a relation who brings social and monetary trouble, *c c*, which partially ends with his death, *d*; *e*, marriage; *f*, shock on discovery of intrigue between husband and much-trusted woman friend, *g*; *h*, husband's return into her life like a second marriage (shown also on the fate-line); *j*, severe gun accident, which injured her only child.

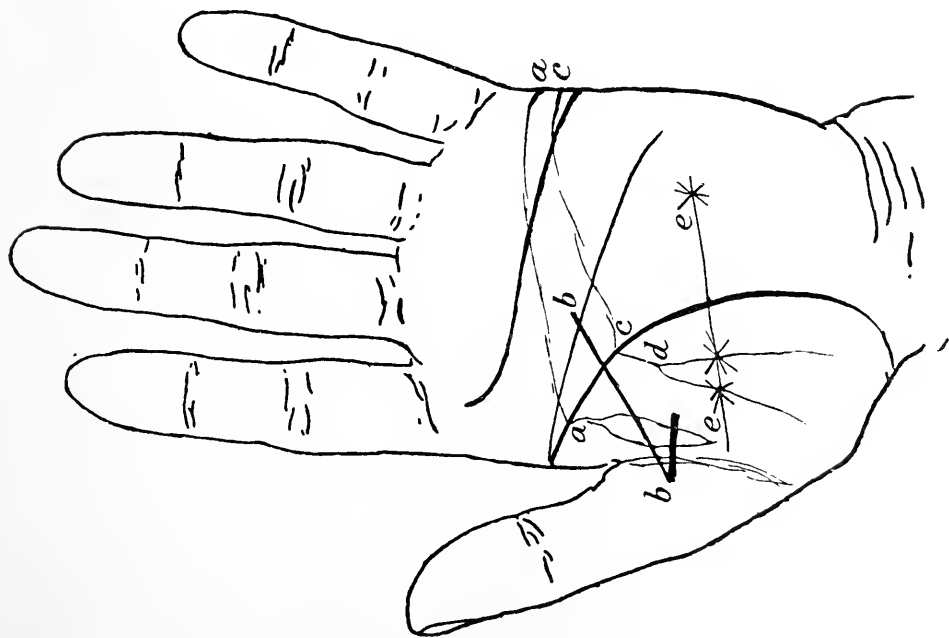


FIG. 199.

FIG. 199.—WOMAN'S HAND.

*a*, First marriage; *b*, divorce, which I have often found marked in this manner in the hands of American women; second marriage, *c*, husband soon after marriage leading a double life, *d*, which she never discovers until his sudden death at *e*.

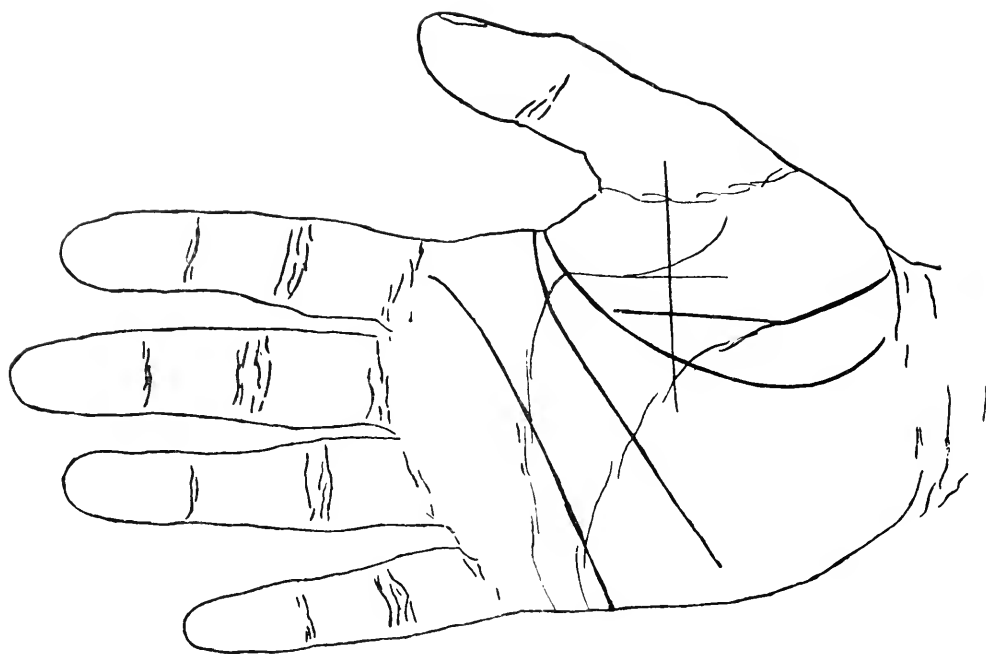


FIG. 200A.

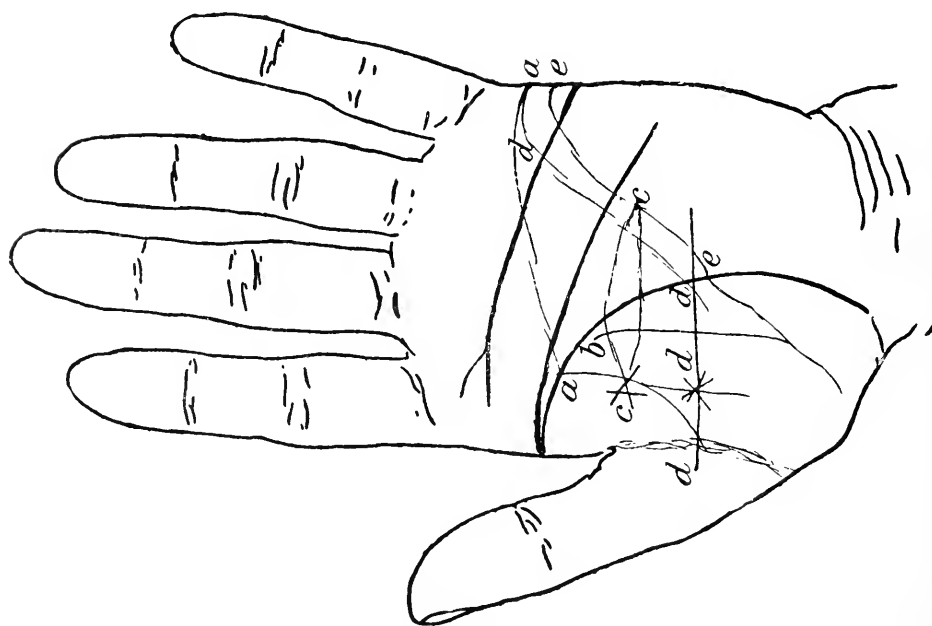


FIG. 200.

FIGS. 200 AND 200A.—WOMAN'S HANDS.

*a*, First marriage; *b*, influence nearly causing separation from her husband, which, however, stops short of any public trouble (see island, *c c*) in left hand only; husband dies at *d*; second marriage, *e*, with the influence, *b*.

FIG. 201.—WOMAN'S HAND.

Very curious and unique case; marries happily, *a*, until bad influence, *b*, of another man comes into her husband's life, and divides them, *c*; at *d* the other man dies suddenly, and her husband goes temporarily mad (see squares at *e*) from the shock, entirely recovering, however, later, and the marriage becomes happy again, *f*, until his death, *g*; the square, *h*, on the relation influence line, *h*, shows the severe illness of a relation, and the island shown on the other influence line, *j*, indicates the bad health of a friend.

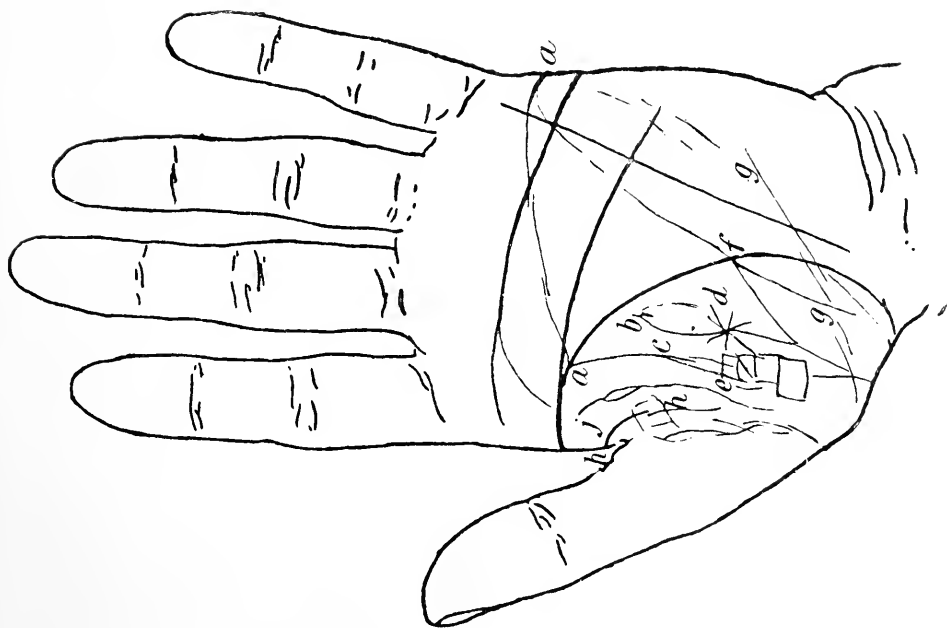


FIG. 201.

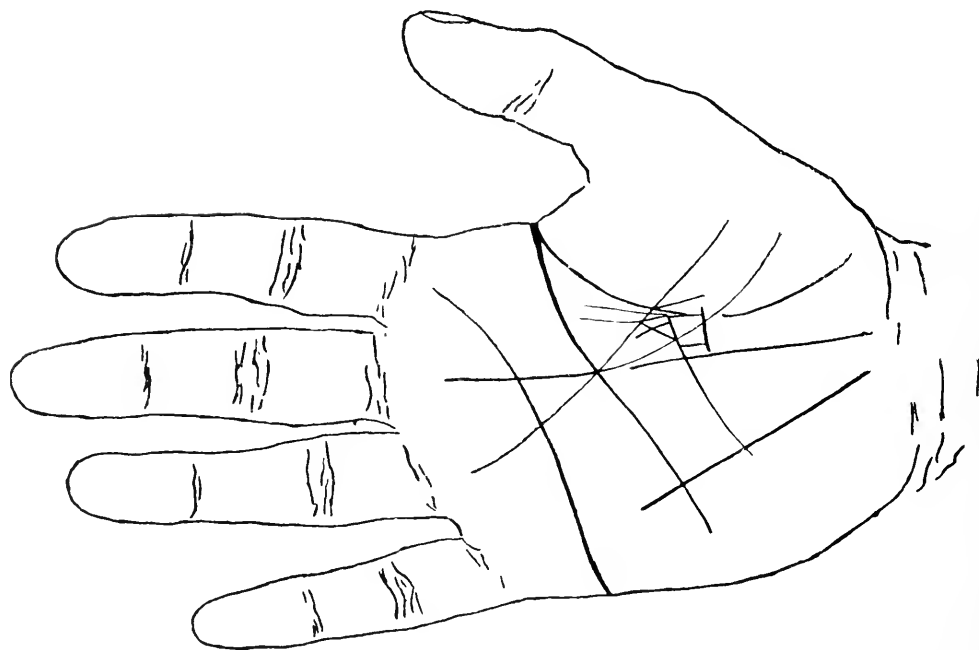


FIG. 202.

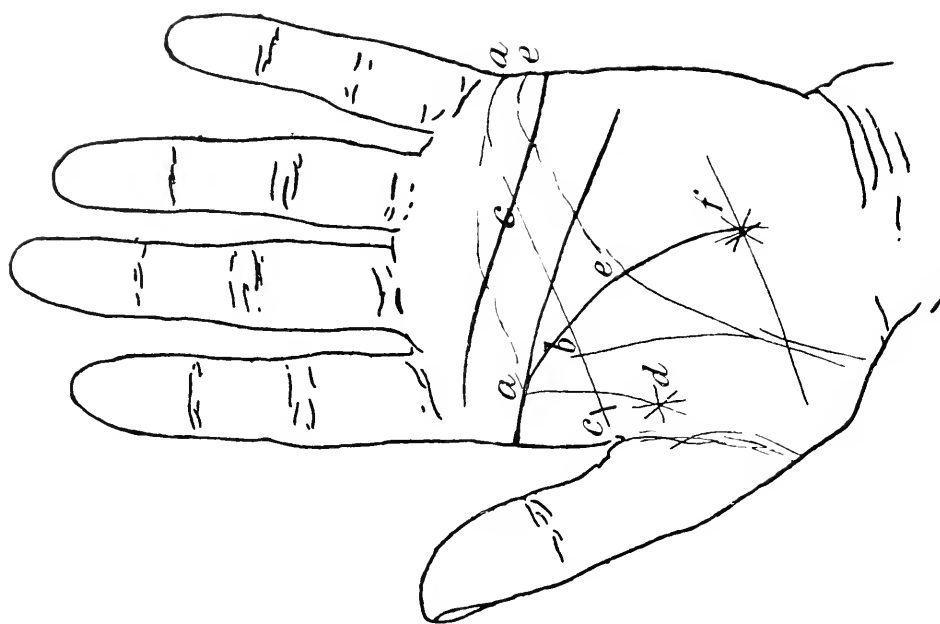


FIG. 203.

FIG. 202.

The hand of an officer who came to see me a short time before going to South Africa in 1899. I never knew his name, but from his hand there can be but little doubt that he is one of the many who gave their lives to their country in that deplorable war.

FIG. 203.—WOMAN'S HAND.

*a*, First marriage; *b*, another influence; an apparent widowhood mark, *c c*, at the same time, though her husband does not really die till *d*; second marriage with the *b* influence at *e*; her own sudden death at *f*.

FIG. 204.—WOMAN'S HAND.

*a*, Marriage; *b*, widowhood; but her husband's influence line continues to *c*; at *d* her son has a serious illness, followed by a complete change, *e*, and a sea voyage, *f*; she herself has a serious operation, *g* (marked on lines of life and health), and is never strong afterwards; *h*, a near relation, about whom there is much scandal, *j* (not public property), and the square at *k* later shows his confinement in a lunatic asylum; *l*, the same relation's death. Note that scandal marks within the line of life on the mount of Venus never indicate publicity; marks indicating scandal before the world must cross the line of life.

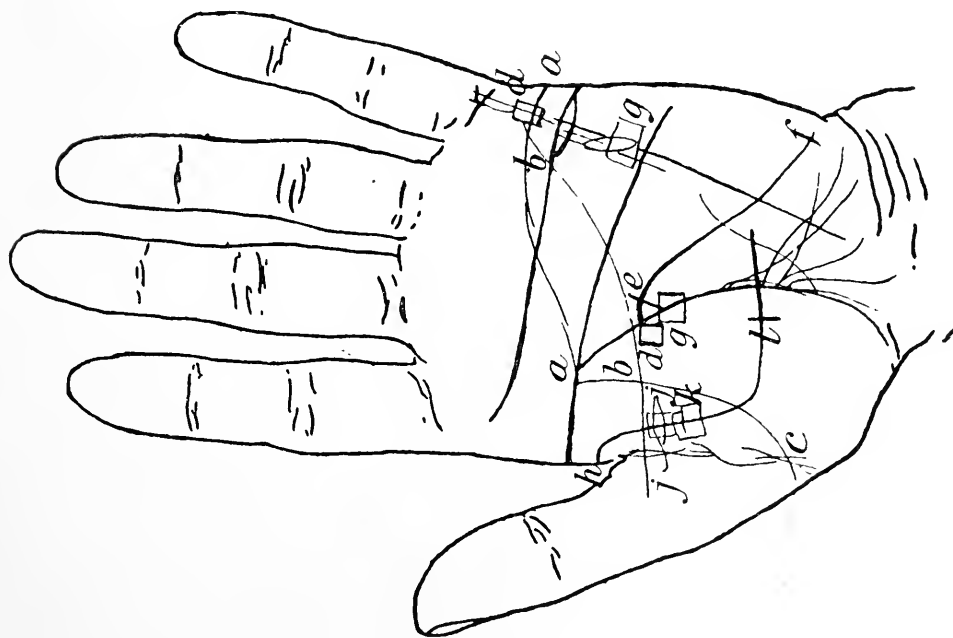


FIG. 204.

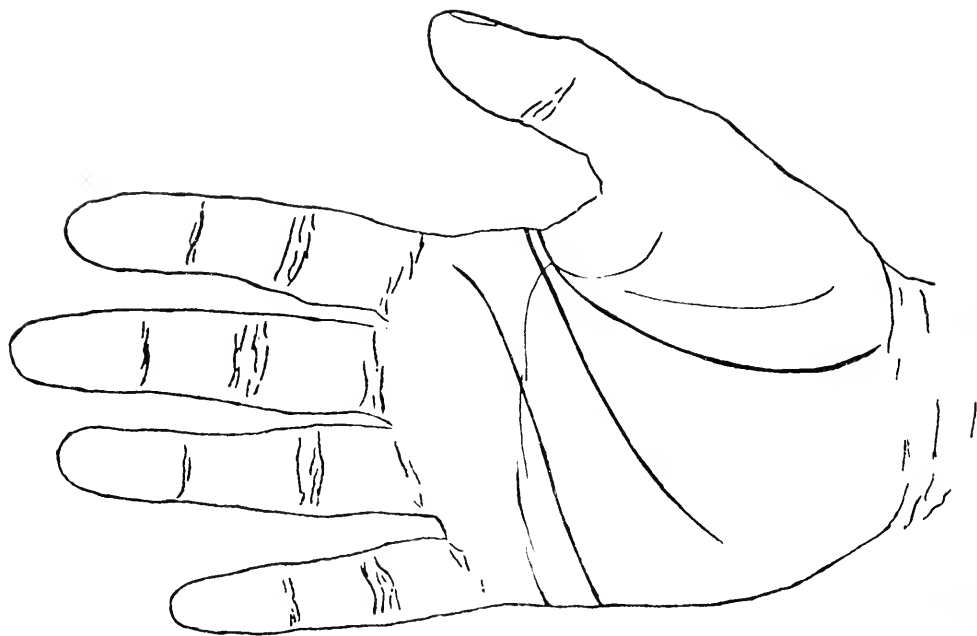


FIG. 205A.

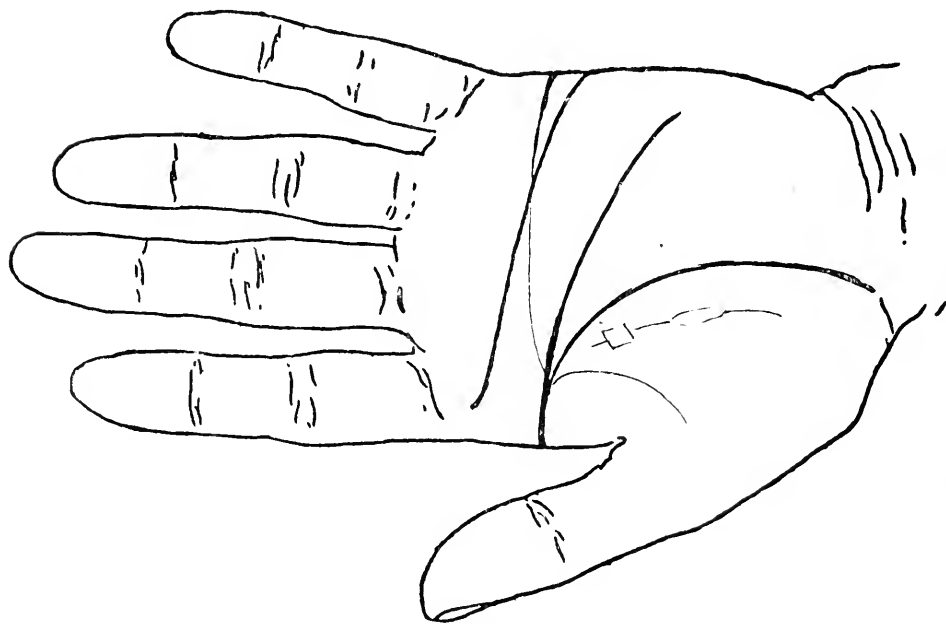


FIG. 205.



FIGS. 205 AND 205A.

Hands of a woman, whose husband lost his case after a long lawsuit in which he endeavoured to divorce her. It was a hand with hardly another line upon it than those given, and therefore an impossible hand to read, but there was no sign of divorce.

I read this hand some years ago before the lawsuit took place, and told her then that, as far as I could gather, I was sure from the evidence of her remarkably few lines that she had no divorce marked upon her hand, but that her husband's line would go entirely out of her life, this being what soon afterwards really happened.

Quite lately I have again seen this lady's hand, and was amazed to find that the entire mount of Venus was covered with lines, which had all developed since I had seen her some years before, and I was able to give her a very exhaustive reading as to the past and future years. This is the only instance I have ever come across in which lines entirely developed in the course of a few years.

FIG. 206.—WOMAN'S HAND.

First marriage, *a* ; influence, *b* ; widowhood, *c c*, and marriage with *b* influence at *d*. In this case it will be seen that the subject resolutely sends the influence out of her life during her husband's lifetime.

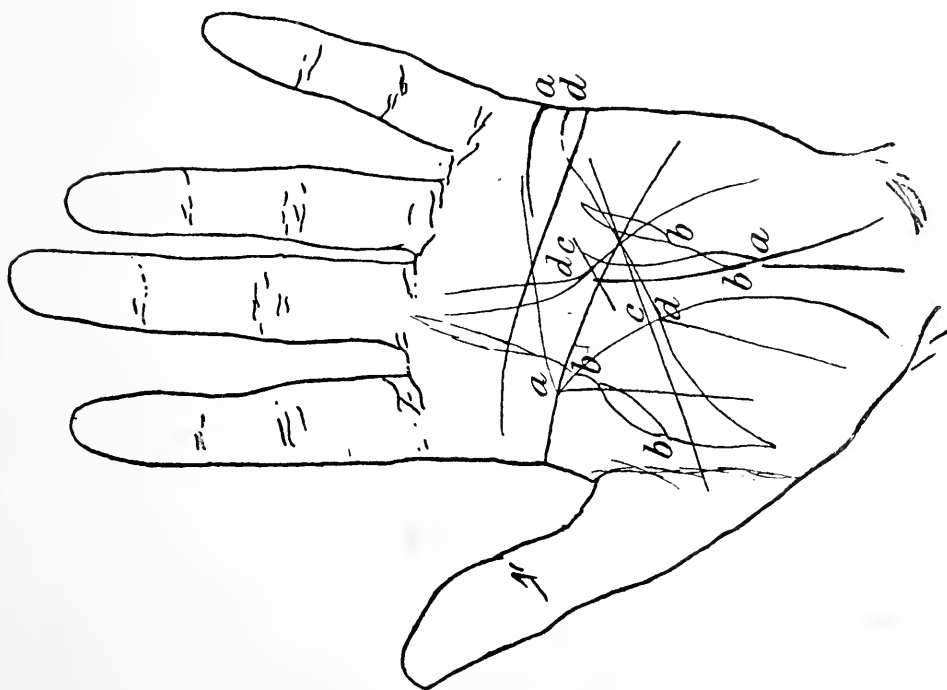


FIG. 206.

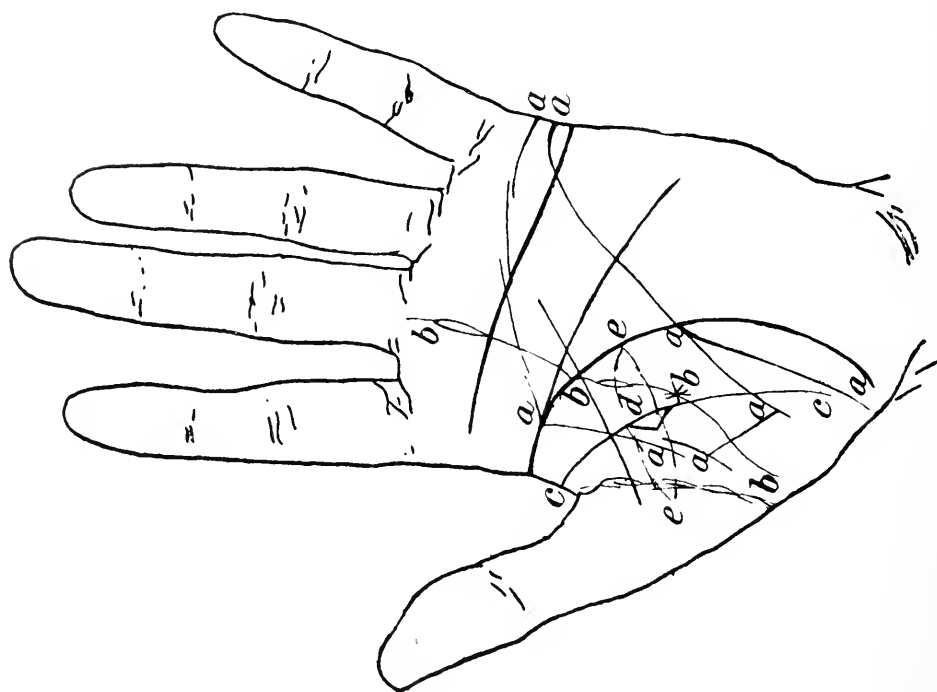


FIG. 207.

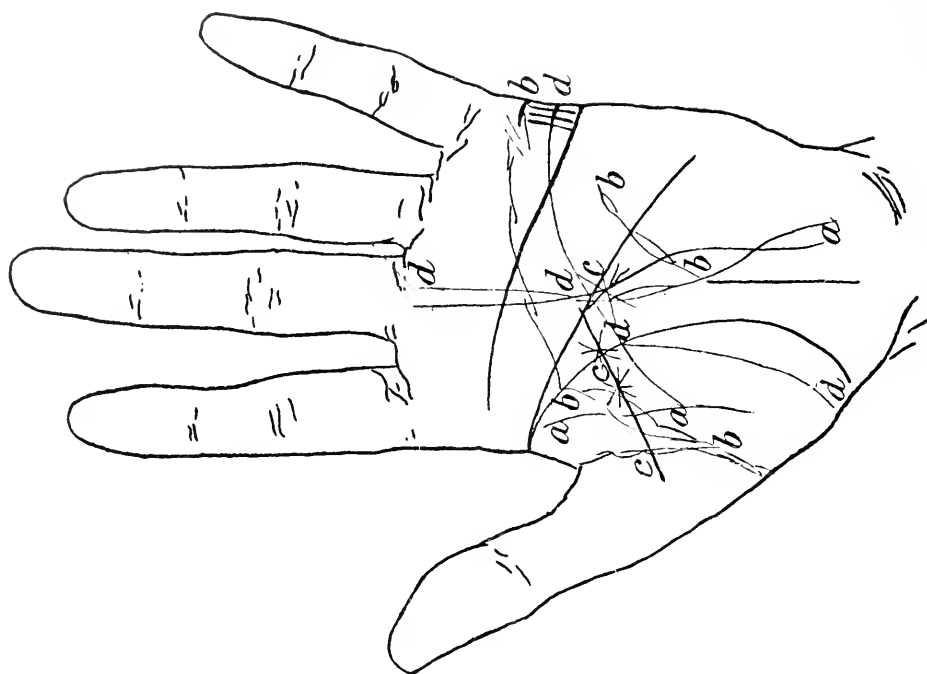


FIG. 208.

FIG. 207.—WOMAN'S HAND.

Marriage, *a*; influence, *b*, who goes entirely out of her life but causes the private separation of herself and her husband for many years, and it is only through the diplomacy (see triangle, *d*) of a near relation, *c*, that divorce proceedings, *e e*, were not carried out. Later the husband returns into her life, giving the hand the appearance of having a second marriage.

FIG. 208.—WOMAN'S HAND.

*a*, Man who loved her from the time she was quite young; *b*, marriage to someone else; *c*, divorced privately *in camera* (no divorce island crossing the palm); *d*, second marriage, a very happy one, with *a*; children are shown on the second marriage line only.

FIG. 209.—WOMAN'S HAND.

One great influence, *a*, in the life, but great obstacles on the influence's side, which are eventually overcome, and the marriage takes place at *b*, but not until the subject is near fifty. It is curious that in this case the voyages, *c c*, of the influence are marked on the subject's hand.

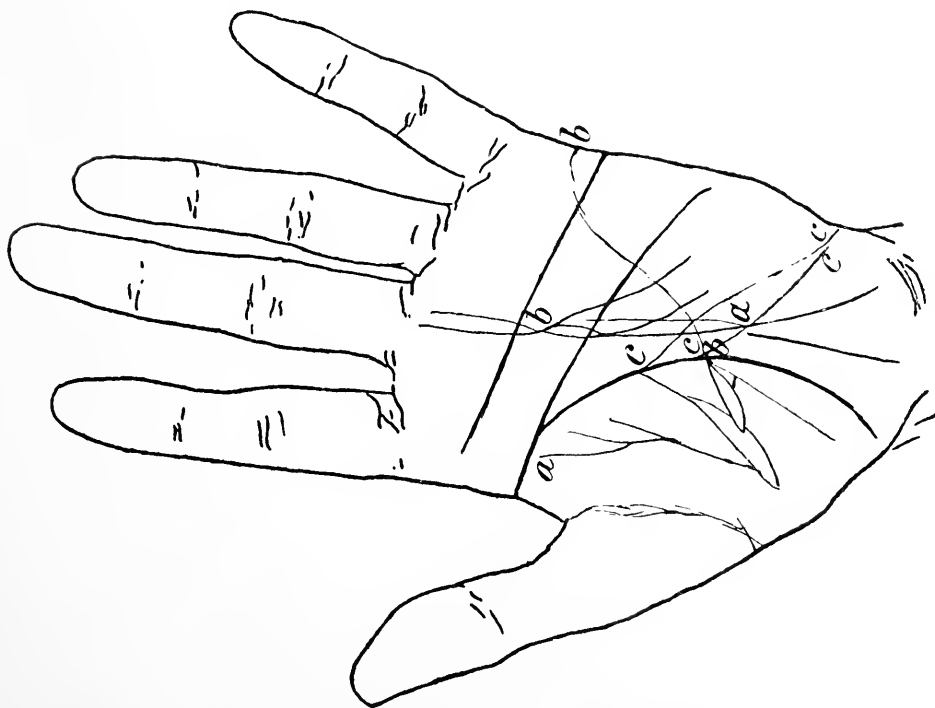


FIG. 209.

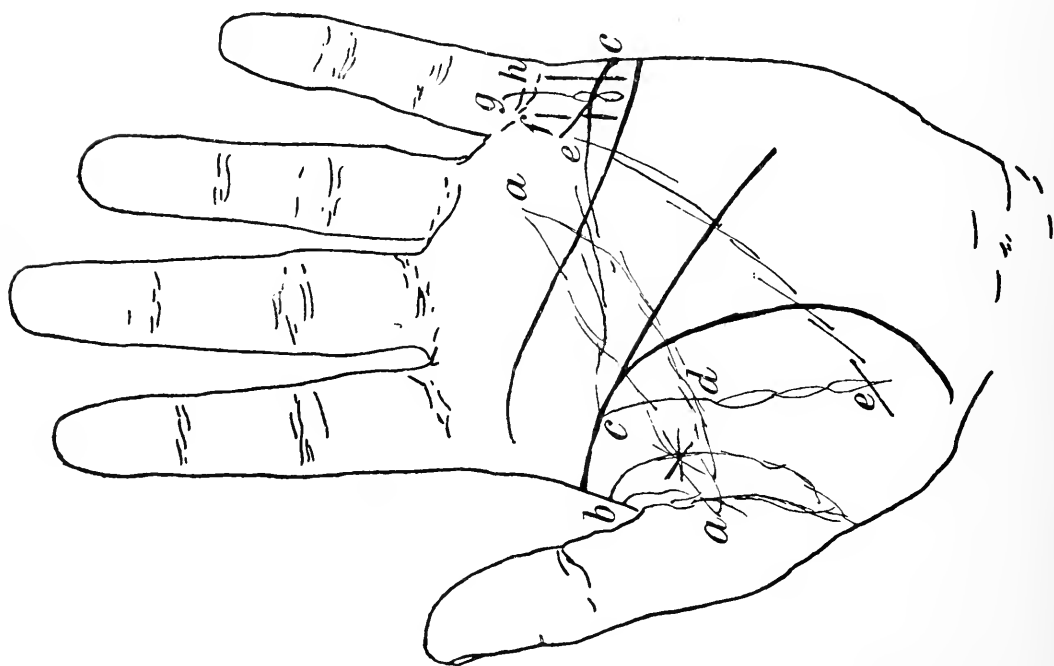


FIG. 210.

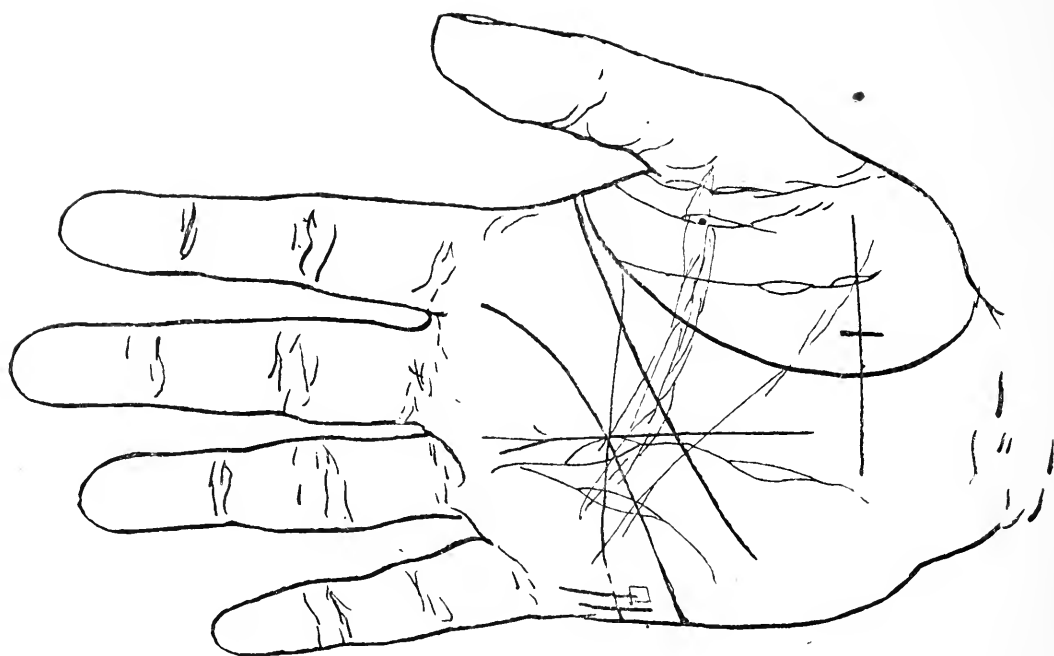


FIG. 210A.

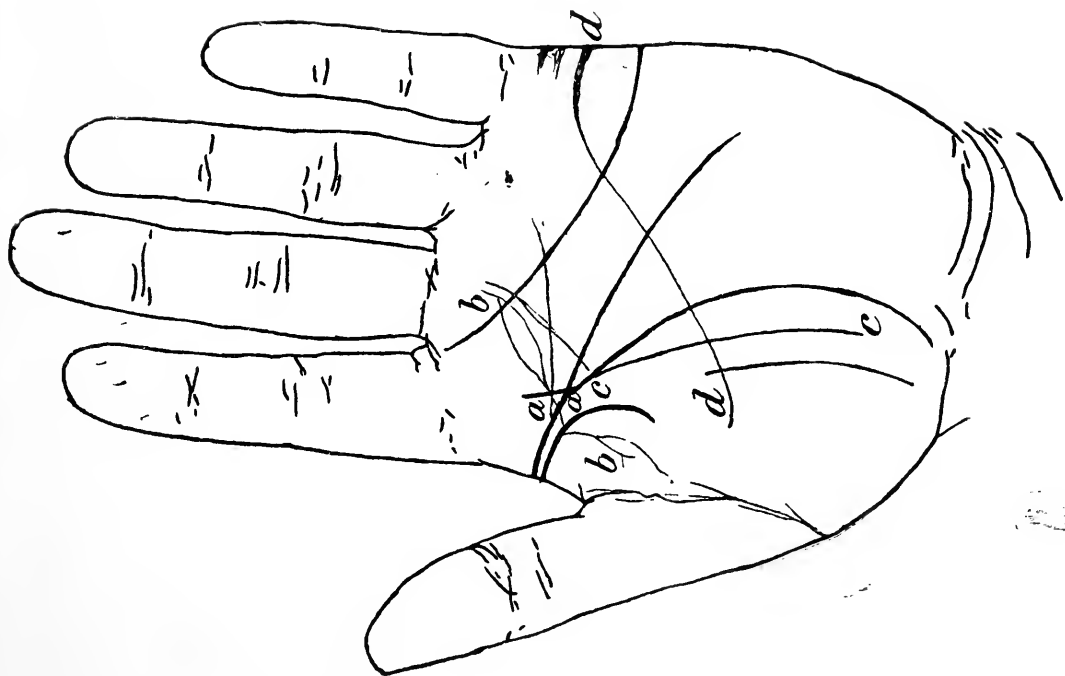


FIG. 211.

# FIGS. 210 AND 210A.—HANDS OF A MAN.

Much trouble, *a*, caused by the untrue and libellous stories and dishonesty of a near relation, *b*. The subject's wife, *c*, suffers from paralysis, *d*, and dies, *e e*. Of the children the first, *f*, dies; the second, *g*, is very ill as a child, but recovers, and lives to be old; the third, *h*, is always strong and healthy.

## FIG. 211.—MAN'S HAND.

*a*, Complete change in career owing to some disgrace, *b b*; *c*, the great influence of the life; *d*, marriage with someone else.

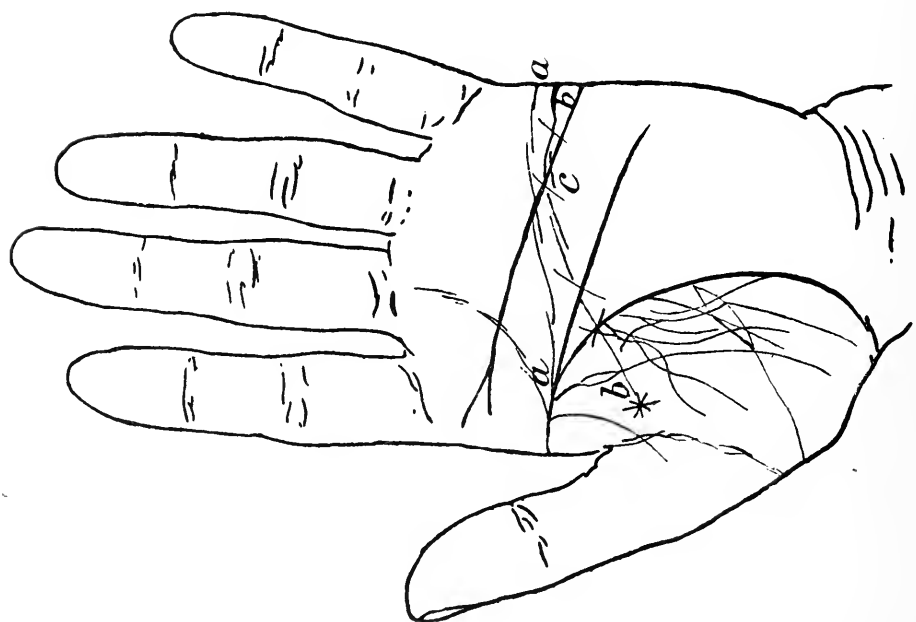


FIG. 212.

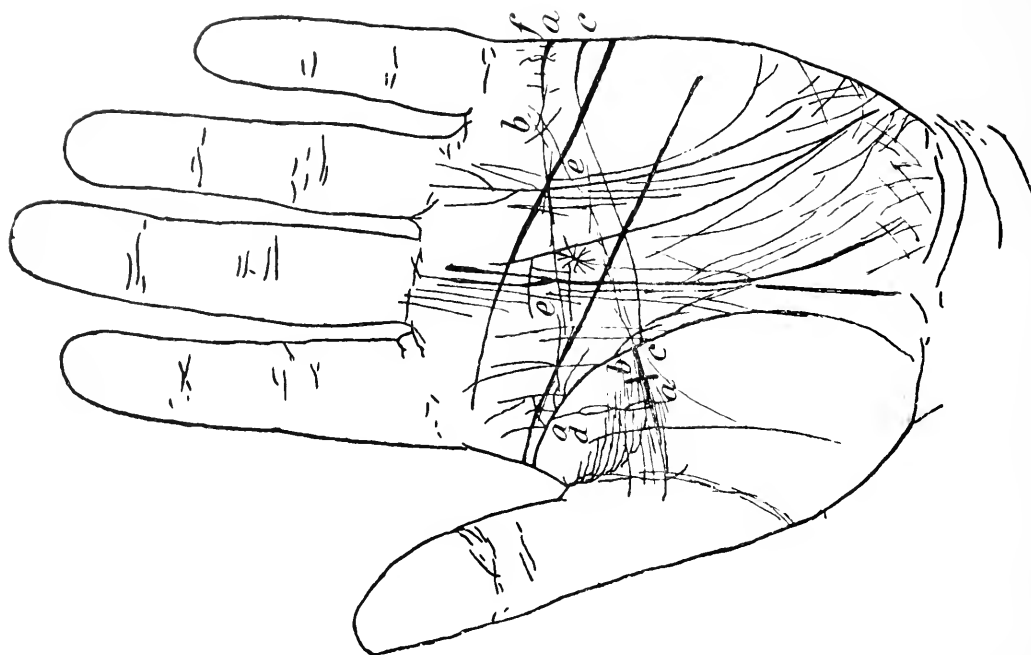


FIG. 213.

FIG. 212.—WOMAN'S HAND.

Many indefinite influences during the life ; *a*, marriage ; *b*, husband killed in the South African War ; the widowhood line, *c*, is in this case marked in a very unusual manner.

FIG. 213.

The hand of a very successful self-made business man ; *a*, first marriage, wife very delicate ; *b*, widowhood ; *c*, second marriage with a great friend, *d*, of his first wife ; a difficult time on lines of fate and fortune is shown at *e e* ; four children, *f*, none of whom live—the first three dying in very early life.

FIG. 214.—WOMAN'S HAND.

*a*, Three early influences, the third of whom meets with a violent death ; *b*, marriage ; *c* is husband's dishonourable conduct, which lands him in prison, *d* ; his ill-health is shown at *e*, and lunacy at *f* ; *g* is the subject's bad health in early life, marked on health-line ; malarial fever is shown in this case as at *h* on the lines of life and health. At *j* an operation is shown ; *k*, subject's death following a second operation.

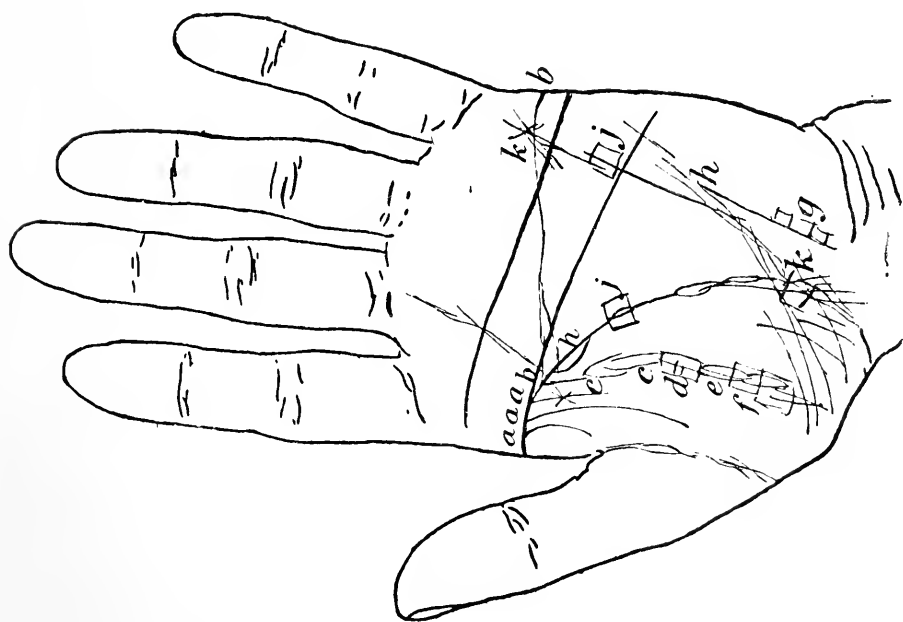


FIG. 214.

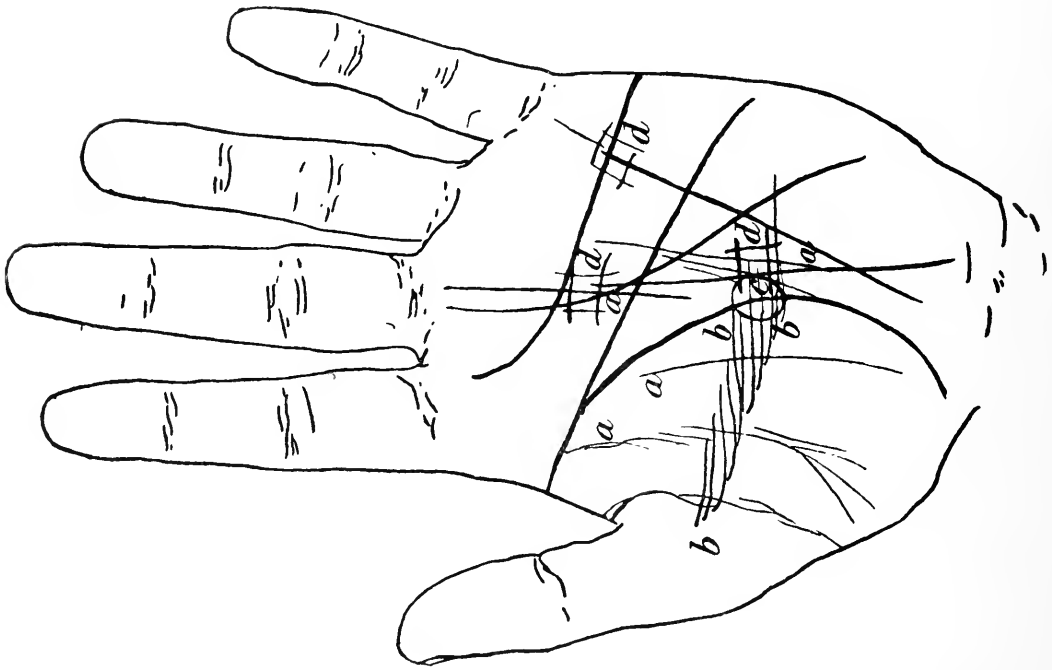


Fig. 215.

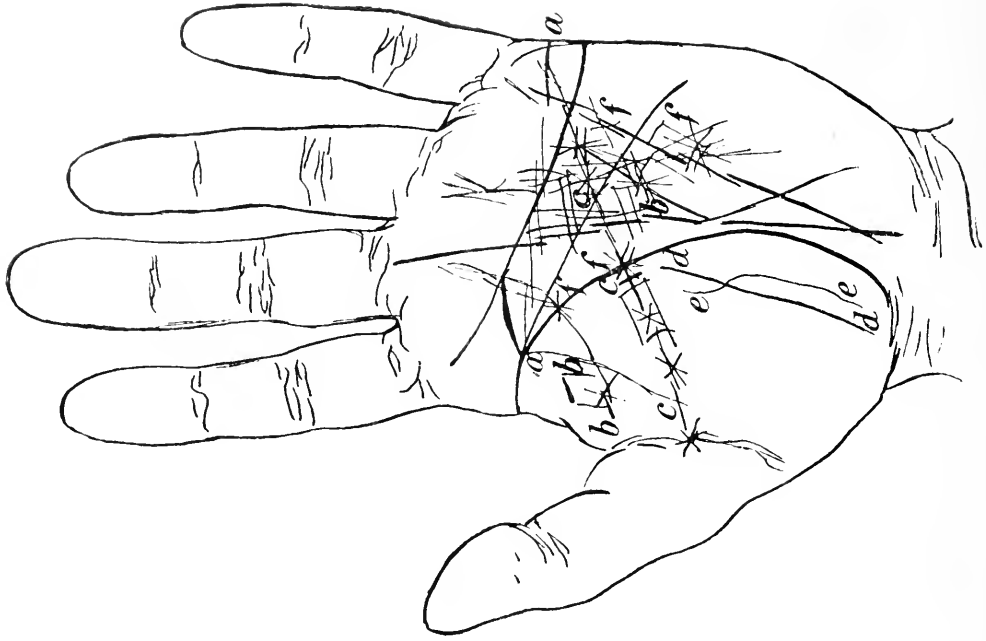


Fig. 216.



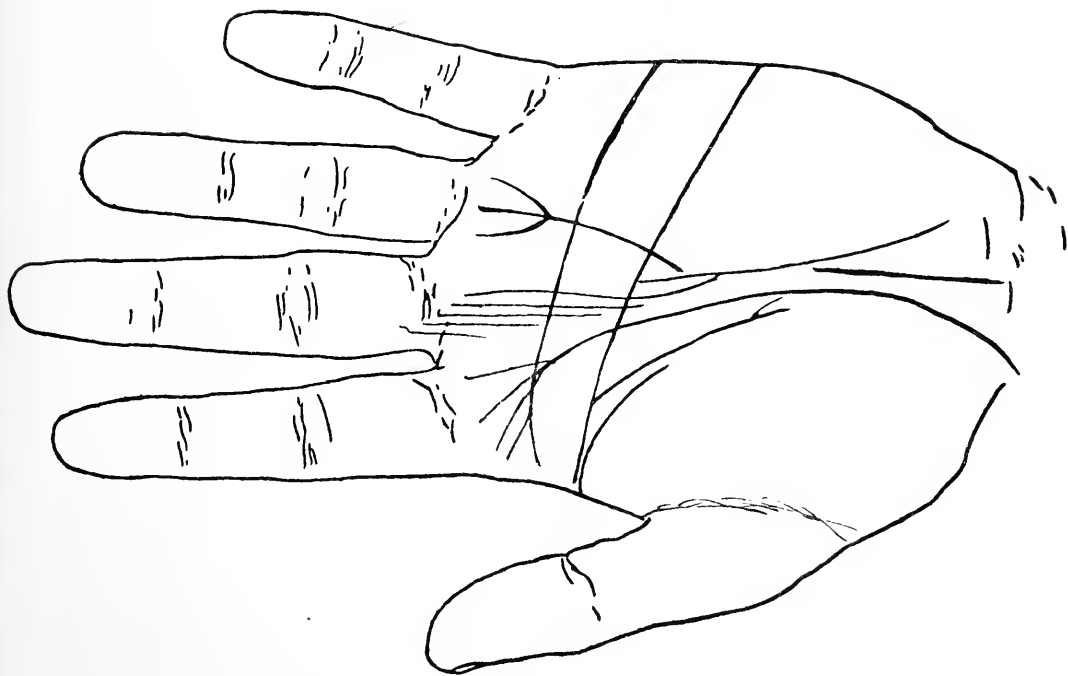


FIG. 217.

FIG. 215.—MAN'S HAND.

*a a*, Influences, first ousted by second; *b b*, time of great mental and bodily anguish, and temporary loss of sight, *c c*; *d d*, recovery after operation. The lower *d* indicates the square accompanying the circle on the line of life.

FIG. 216.—WOMAN'S HAND.

Marriage, *a*; husband escapes being sent to prison, *b*, but meets with tragic death, *c c*; *d*, an influence entirely on the subject's own side, as it is hardly marked on the right hand, and also a line, *e*, crossing it, gives the impression that a third person was probably the means of preventing the influence from becoming a closer one; *f*, the subject's serious illnesses owing to shocks.

FIG. 217.

The lines on the hand of an extremely successful clergyman.

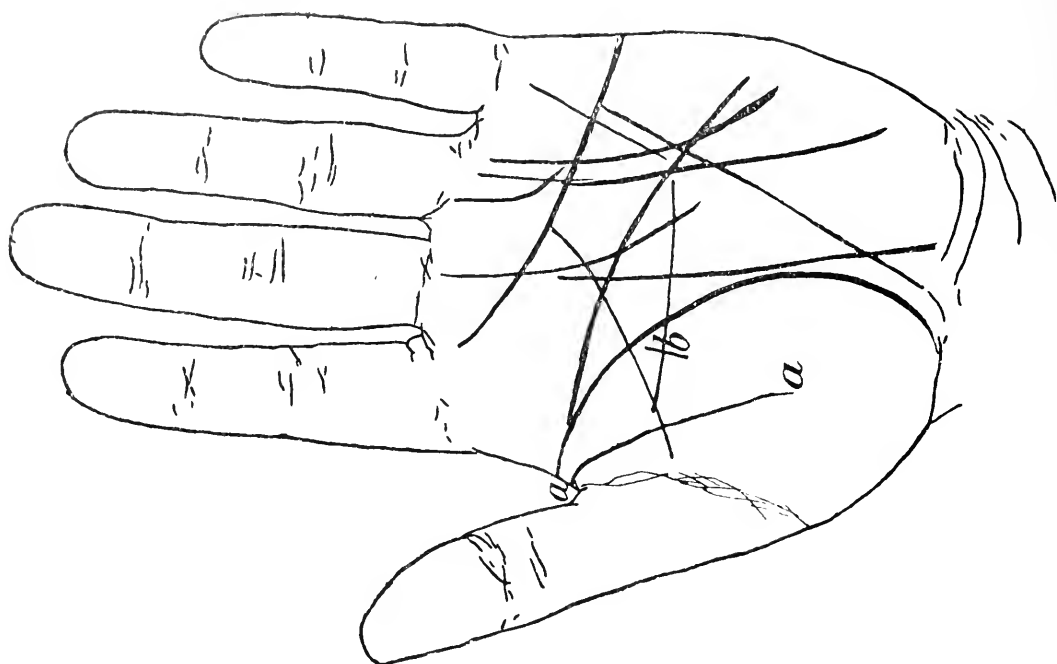


Fig. 219.

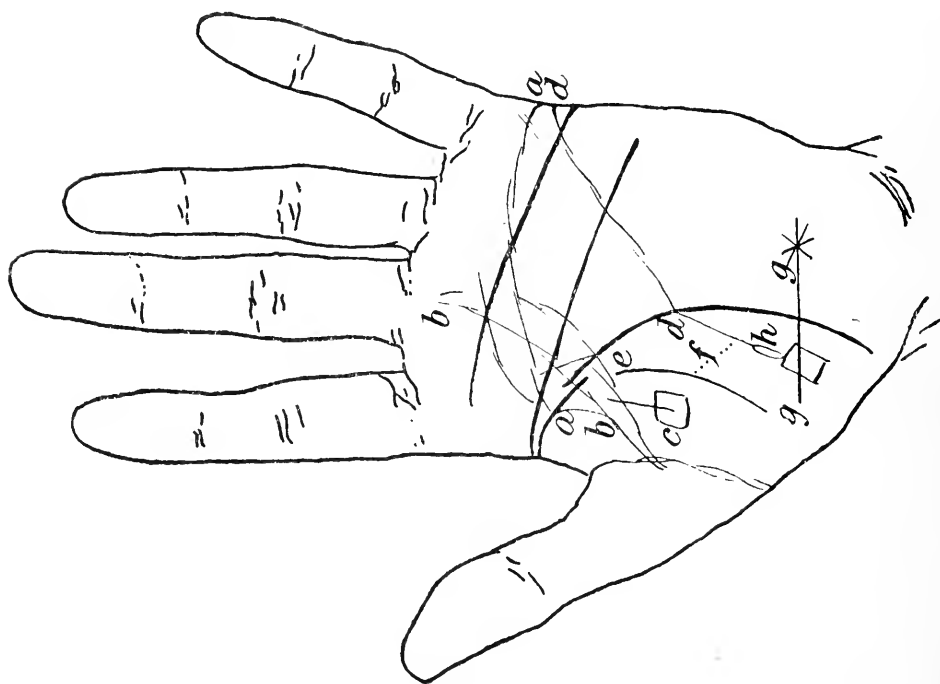


Fig. 218.

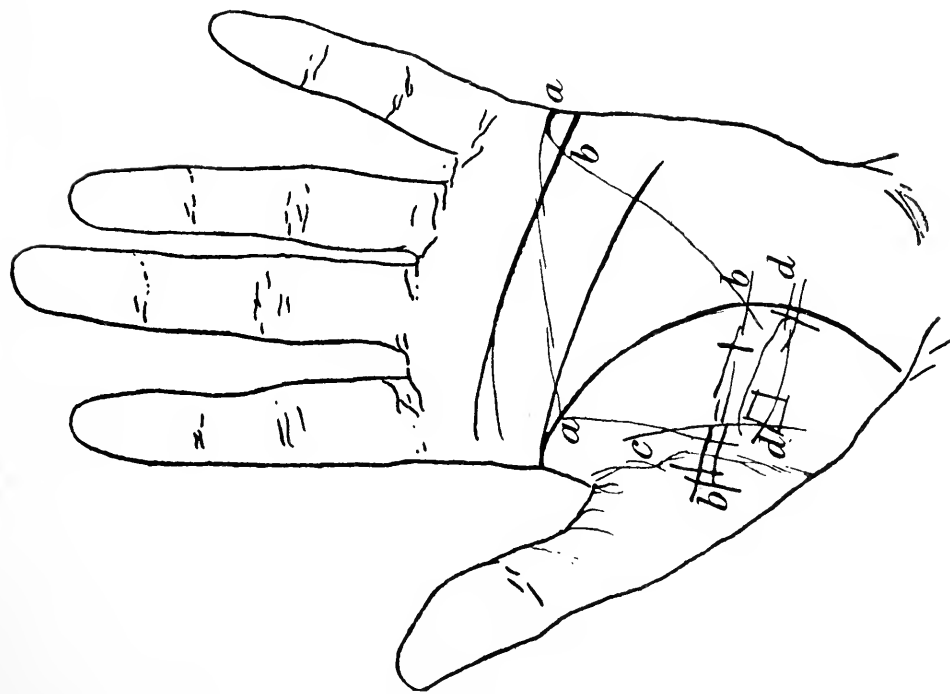


FIG. 220.

FIG. 218.—WOMAN'S HAND.

*a*, Marriage; *b*, judicial separation, her husband being to blame; *c*, husband's death from an accident; *d*, second marriage with friend, *e*; the connecting line, *f*, developing clearly only a short time before the marriage took place; *g*, second husband's death from heart disease, *h*

FIG. 219.—MAN'S HAND.

*a*, Strongest influence in his life, a member of his own family. Although he had a long line of life, his own death occurs at *b*. This hand had hardly any small lines upon it.

FIG. 220.—WOMAN'S HAND.

A unique case. *a*, Marriage; *b*, husband's death, poisoned by wrong dose of medicine given inadvertently by the doctor; *c*, a woman enemy, who dies, *d*, from an overdose of morphia.

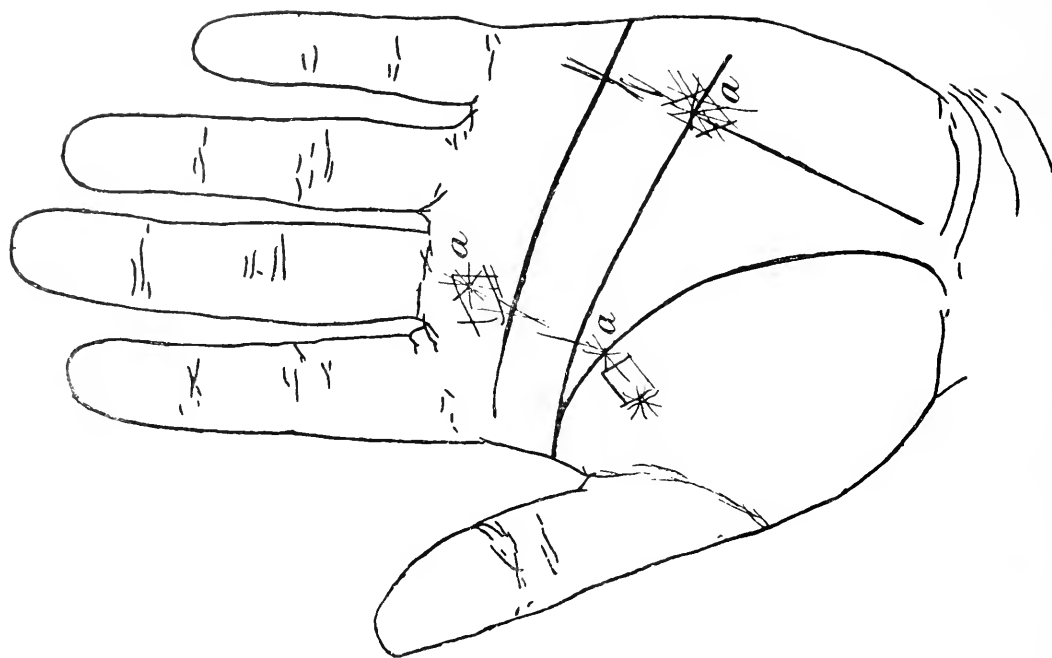


FIG. 222.

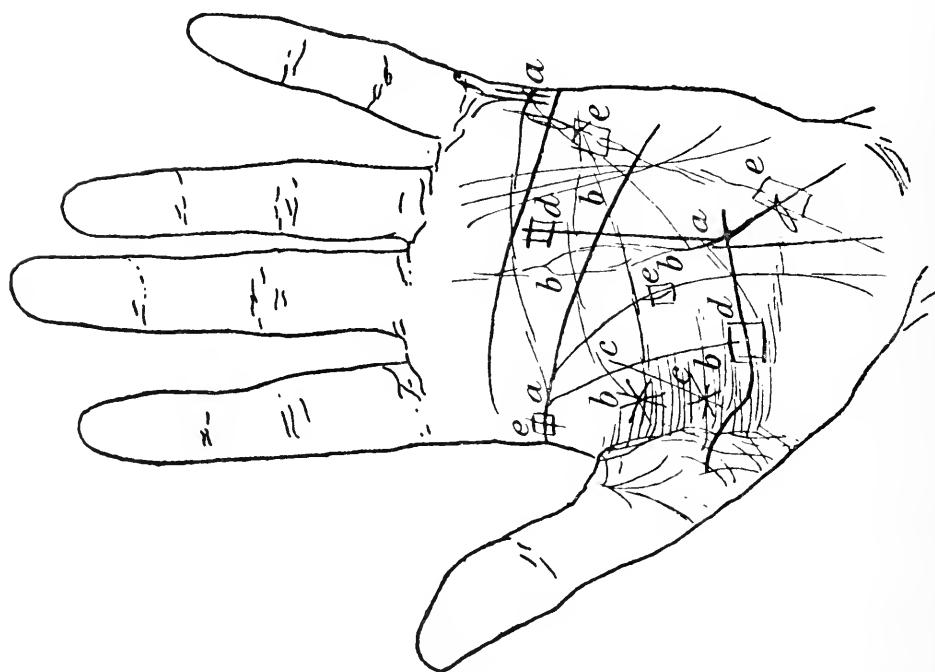


FIG. 221.

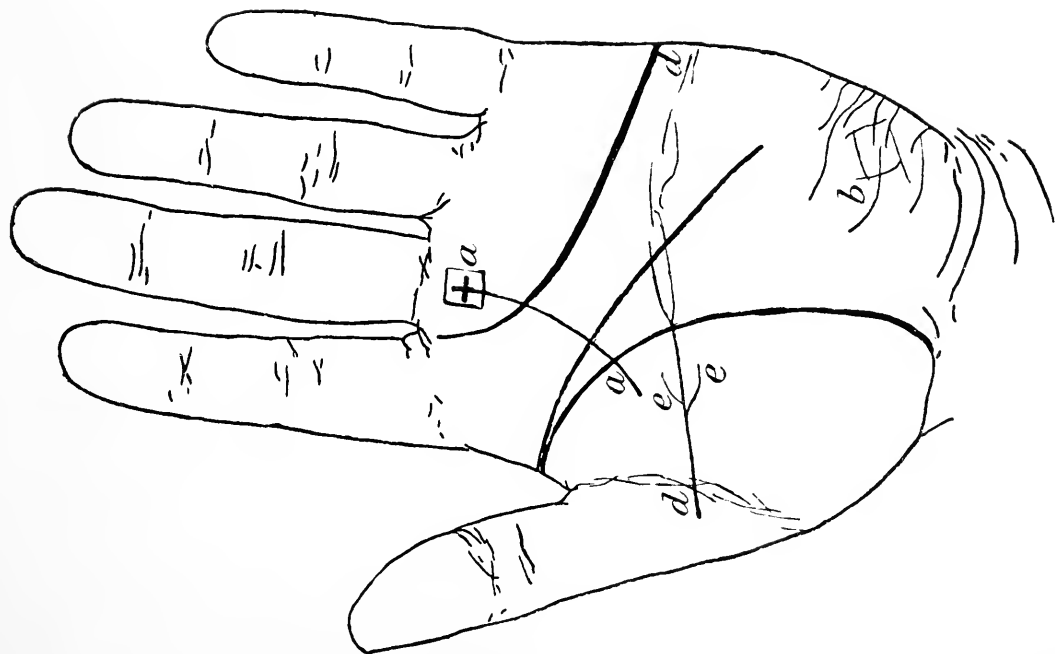


FIG. 223.

FIG. 221.—WOMAN'S HAND.

*a*, Marriage; *b b b*, great scandal and trouble caused by a woman enemy, *c c*, which continues for many years; *d*, the subject's husband dies from the effect of an accident; *ee*, the subject's own illnesses; *f*, two successful children.

FIG. 222.—MAN'S HAND.

The subject was in a terrible fire, *a*, from which he escaped with his life, but was fearfully burned (see also the star surrounded by the square on the health line at *a*).

FIG. 223.—MAN'S HAND.

*a*, Preservation from death by fire; *b*, preservation from death by drowning. A curious and quite unique case is shown of a lawsuit, *d*, against three people, *e*.

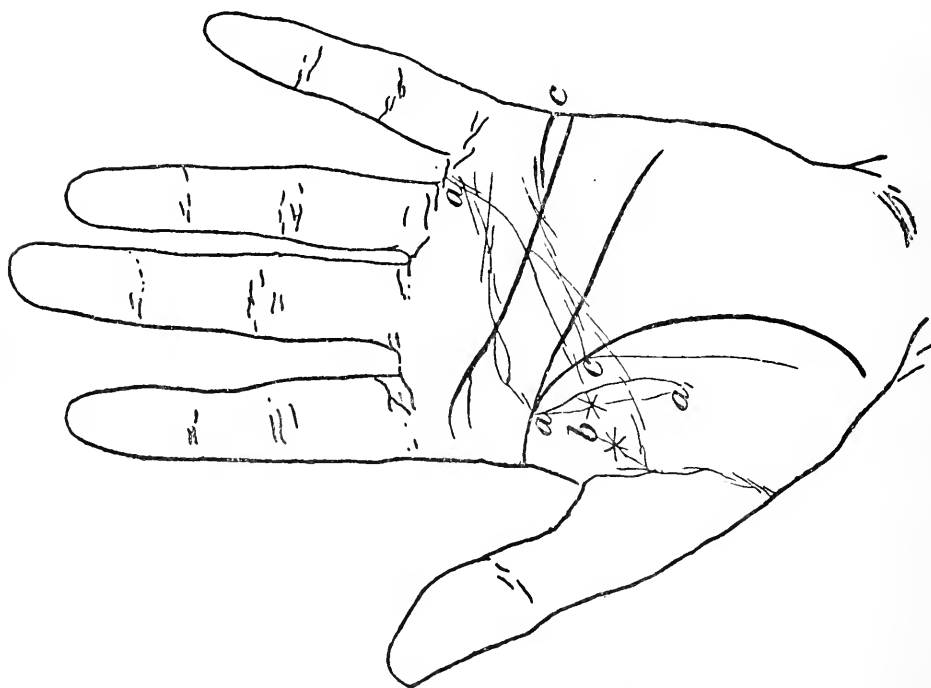


FIG. 224.

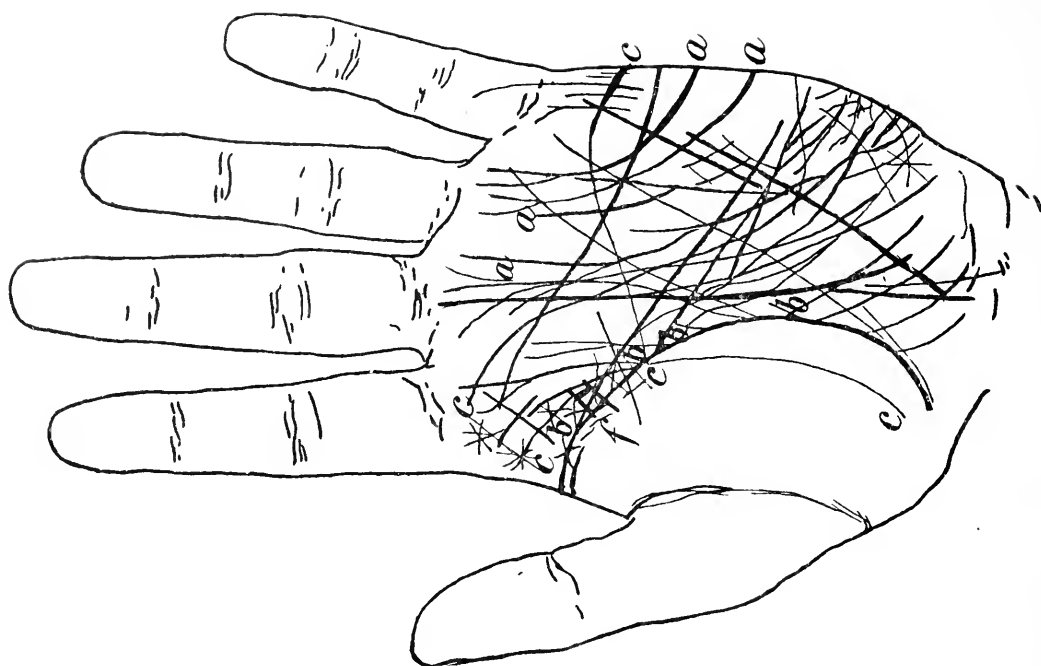


FIG. 225.

FIG. 224.—WOMAN'S HAND.

*a*, The evil influence of another woman, who receives a shock, *b*, when the subject marries, *c*.

FIG. 225.—THE HAND OF A SAILOR.

Lines of great success are shown at *aa*; an enormous number of voyages, *bb*; the subject has great success through his marriage (see *ccc*), which is also a very happy one; *f*, a wound received in active service.

FIG. 226.—WOMAN'S HAND.

A remarkable instance of the way in which lines sometimes continue to grow upon the hand. When first reading this hand there was no line across the palm from *b* to *a*, but merely the sign of the broken engagement on the Mercury percussion at *a*. At that time the subject's engagement to the *b* influence had been broken off. Five years later, when reading the hand again, the marriage line across the palm from *a* to *a* had entirely grown, as well as the line from *b* to *a*, and also the continuation of *b*'s influence line starting from the double squares at *a*, which squares were also entirely new.

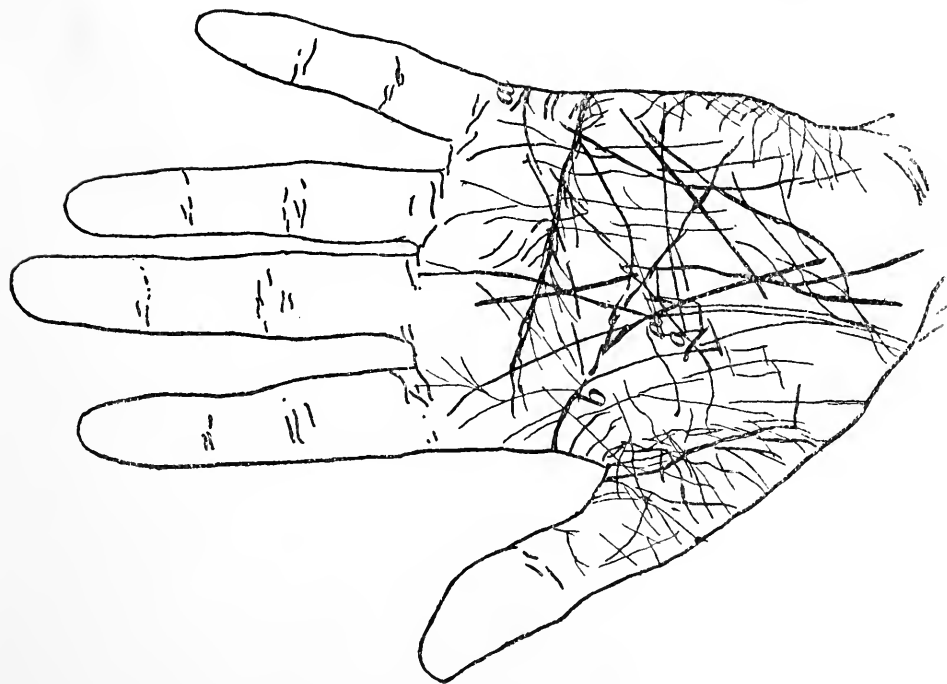


FIG. 226.

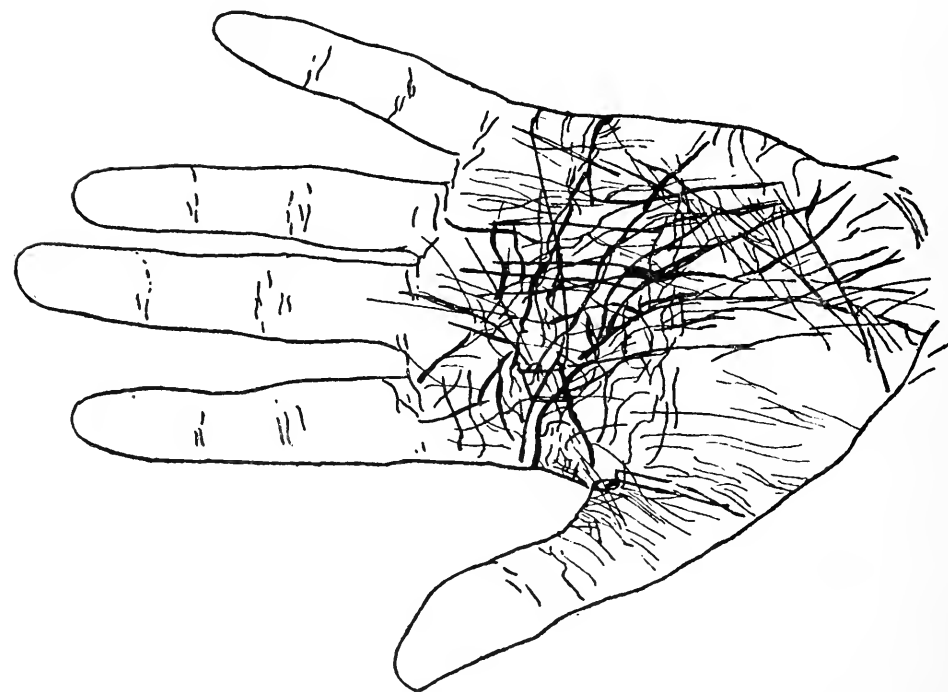


FIG. 227.

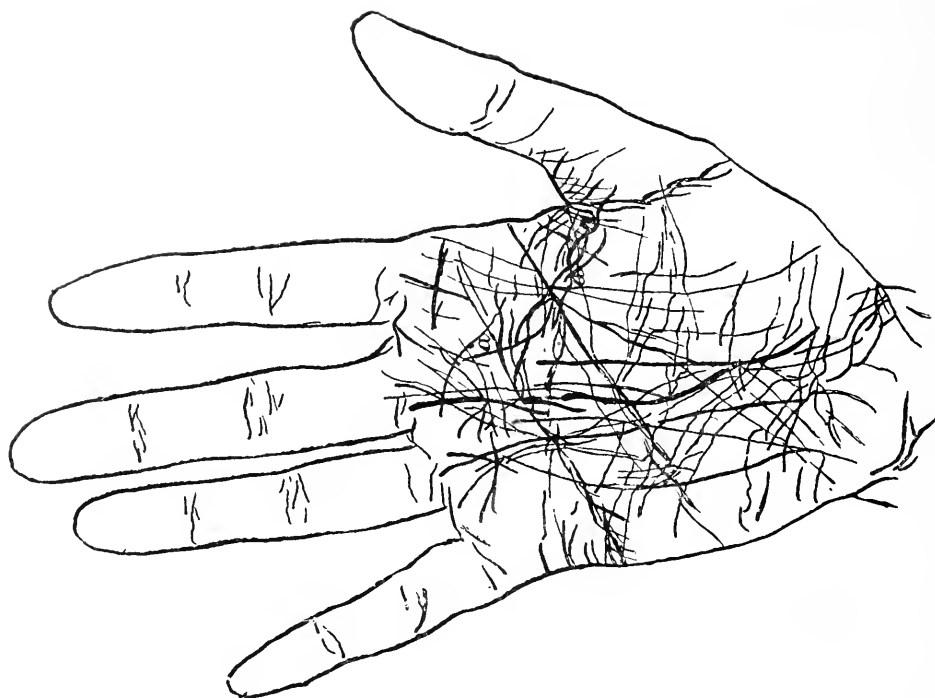


FIG. 227A.



FIGS. 227 AND 227A.

Hands of a woman, showing, as in Fig. 226, the great changes which sometimes take place on the hand, the marriage lines appearing in both hands five years after the original drawings of the hand were taken. The square in the left hand appeared shortly before the serious illness occurred at that date (about twenty-seven); the marriage lines appeared shortly before the marriage at twenty-nine, and also the happy marriage cross on Jupiter, as did also the voyage and vitality lines. In the right hand the death cross at *a* appeared *after* the death of the relation had occurred, and two small crosses on the mount of Jupiter disappeared and a large one took their place.

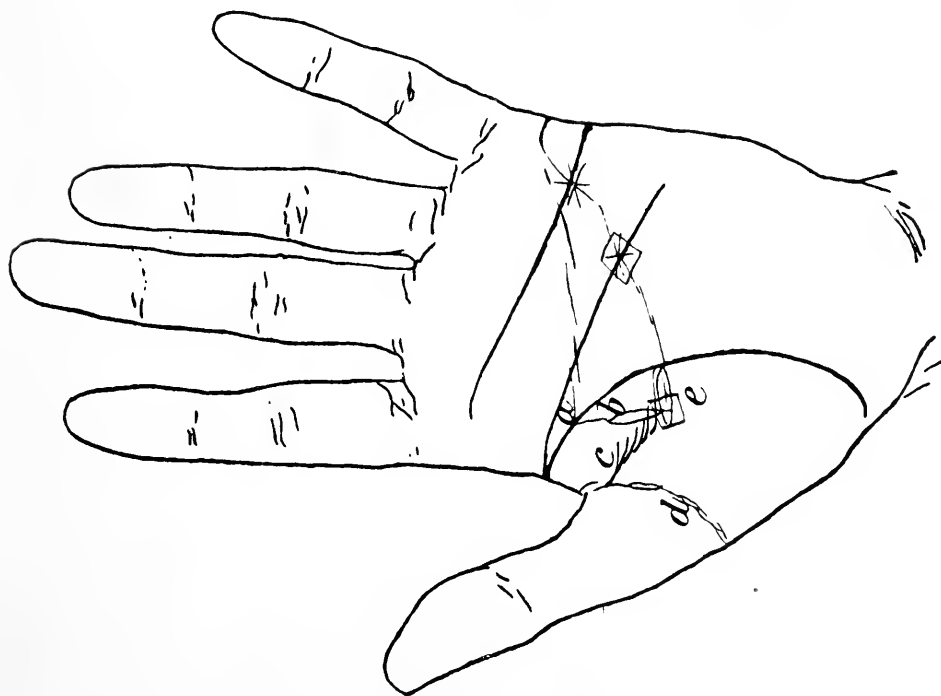


FIG. 228.

FIG. 228.

The hand of a lady who was with her husband when he died from the effects of an operation. *a*, Date of marriage; *b*, commencement of his illness; *c*, time of anxiety starting at the family line, *d*, and drawing nearer and nearer to the line of life, until it ends in his death at *e* (see operation square on the end of his influence line). The stars on her head and heart show the terrible shock she underwent.

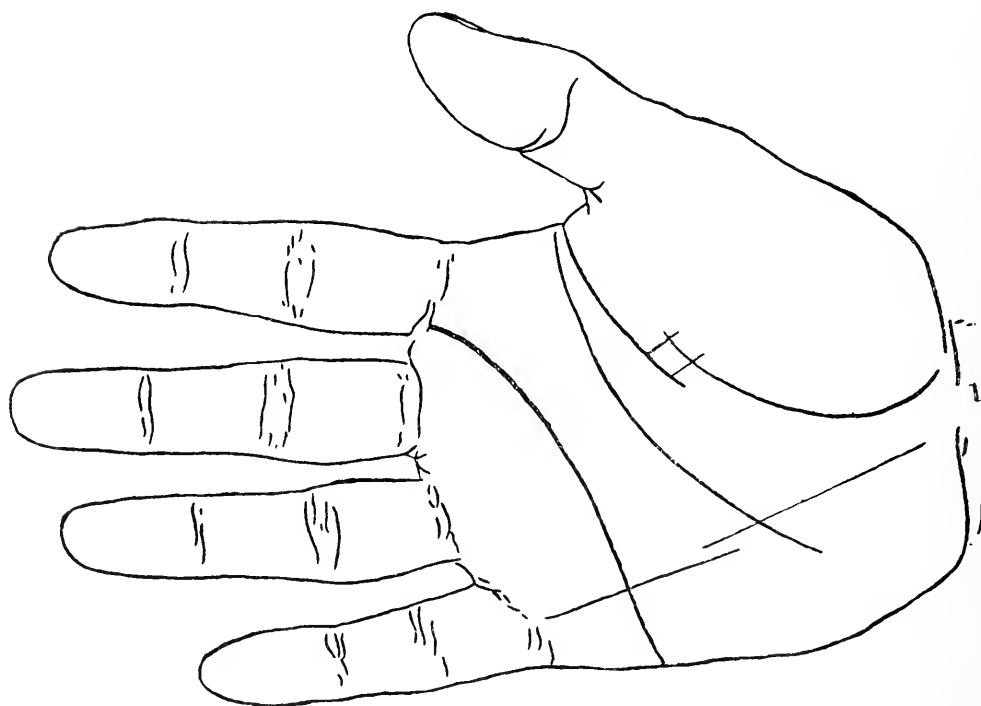


FIG. 229.

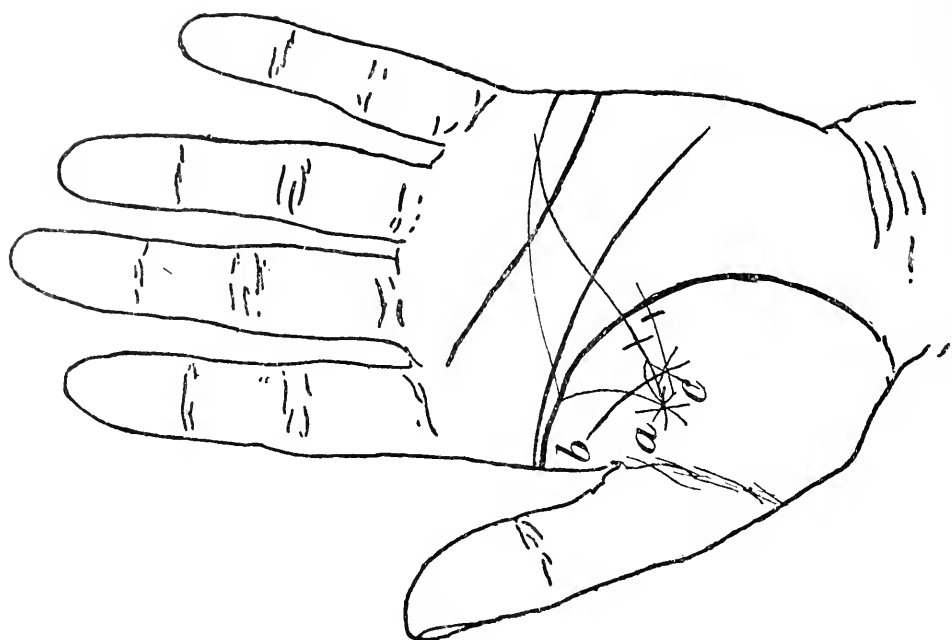


FIG. 230.

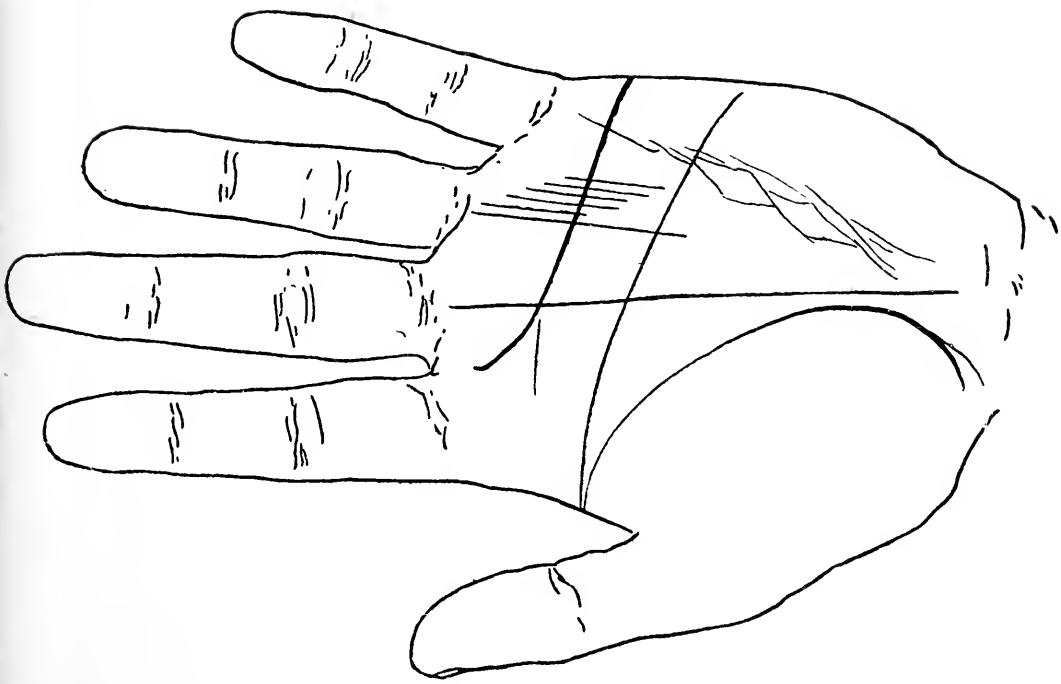


FIG. 231.

FIG. 229.

Right hand of the case referred to at p. 26. The left hand of this subject had no square.

FIG. 230.—WOMAN'S HAND.

In this case the husband's sudden and tragic death at *a* is followed by the sudden death of his father, *b*, at *c*.

FIG. 231.—MAN'S HAND.

An instance is here given of the ladder of fortune, very rarely met with, showing great success. The diamond-shaped islands on the line of health indicate continued intestinal troubles.

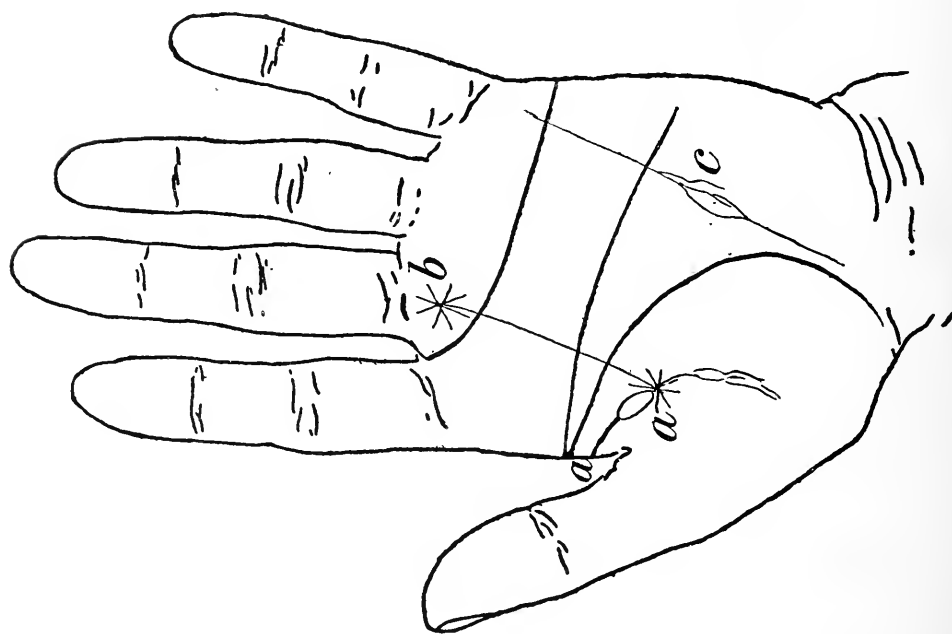


Fig. 232.

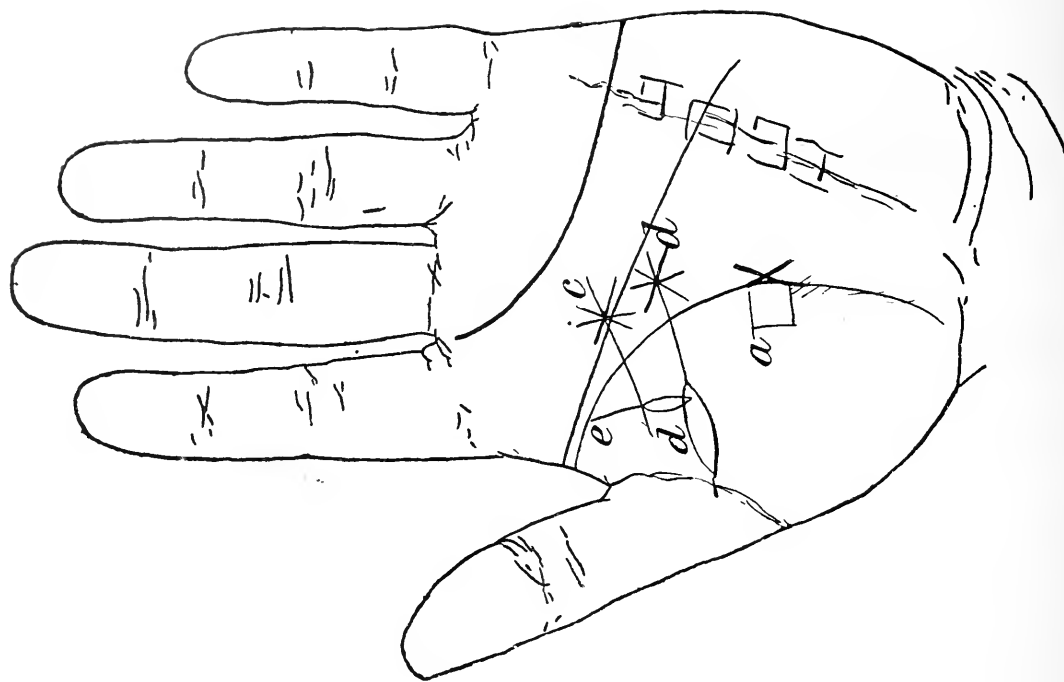


Fig. 233.

FIG. 232.—WOMAN'S HAND.

*a* Indicates a relation (probably a brother or sister) suffering from paralysis, *b*. Appendicitis is shown on some hands, as at *c* (though often this illness is only marked by a square upon the line of health).

FIG. 233.—MAN'S HAND.

*c* Indicates a shock caused by an influence, *e*, having an apoplectic stroke, from which death resulted some years later at *d*. A square of imprisonment is shown at *a*, and the health-line indicates that the subject himself suffers, and will suffer, from malarial fever and diseased liver.

FIG. 234.—MAN'S HAND.

The lines, *a*, on Mercury are abnormal, and are found in the hands of those people possessing a distorted imagination. The line *b* indicates an epileptic brother or sister; *c* on the line of health shows, in this instance, rheumatic fever; *f* is a hair-line connecting the square with the rheumatic sign, *d*, on the mount of the Moon. A period of very bad health (mental and physical) is shown at *g*, and was caused by trouble connected with his wife's insanity, *h*.

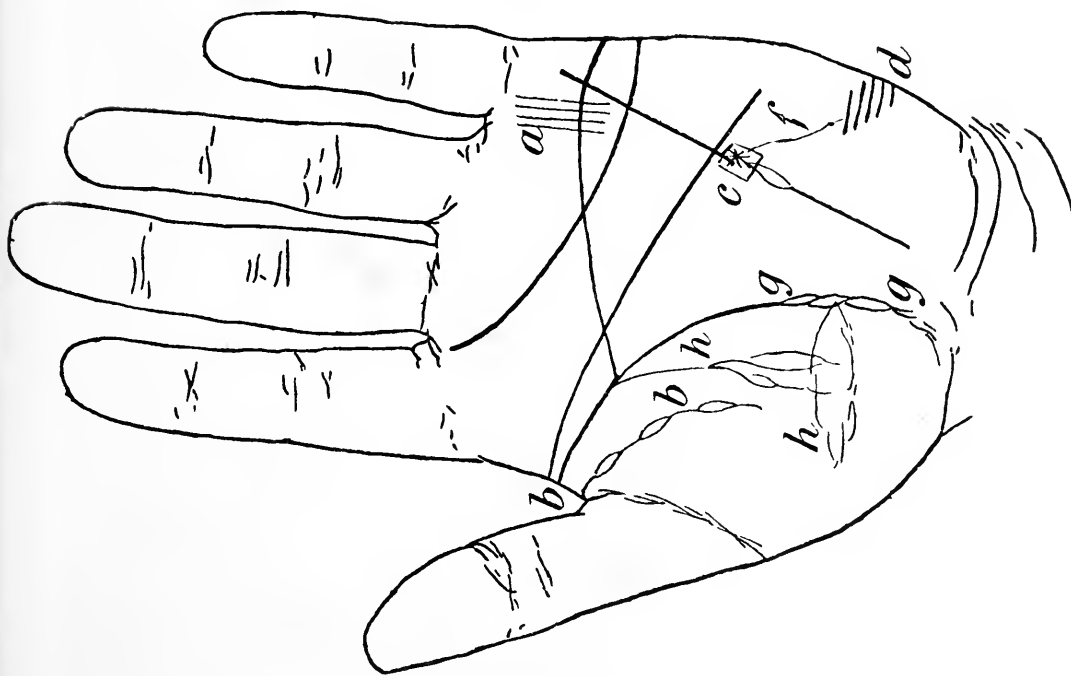


FIG. 234.

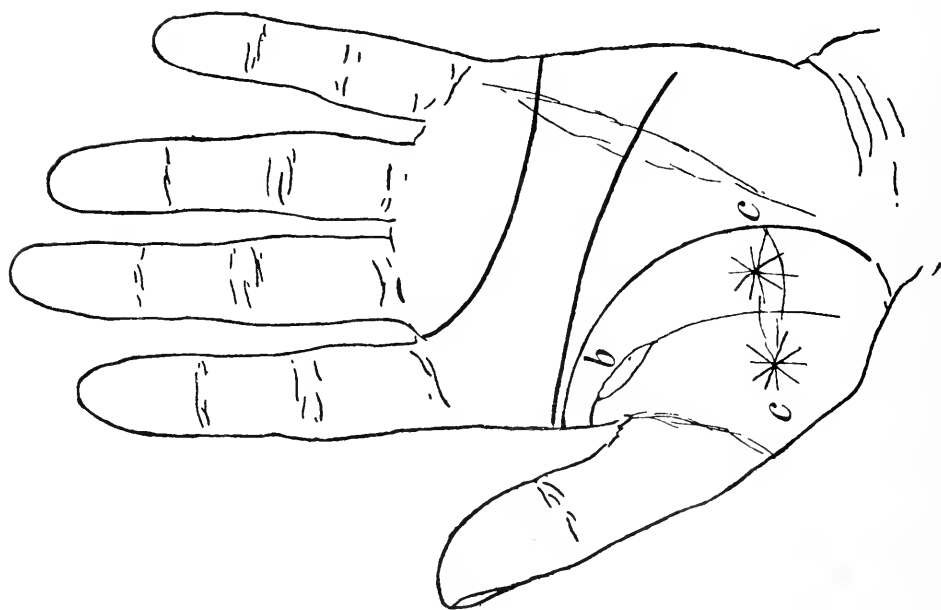


FIG. 235.

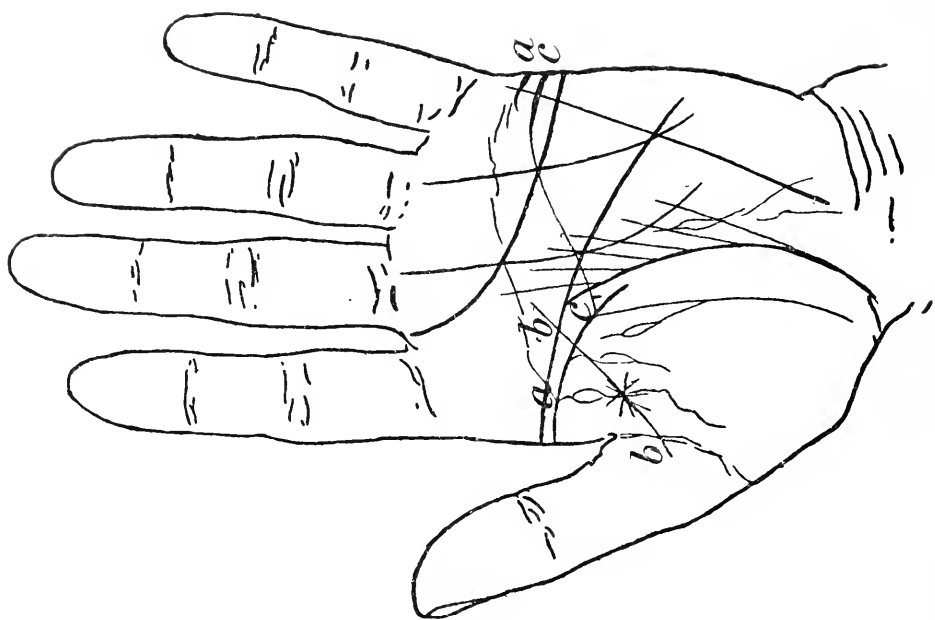


FIG. 236.

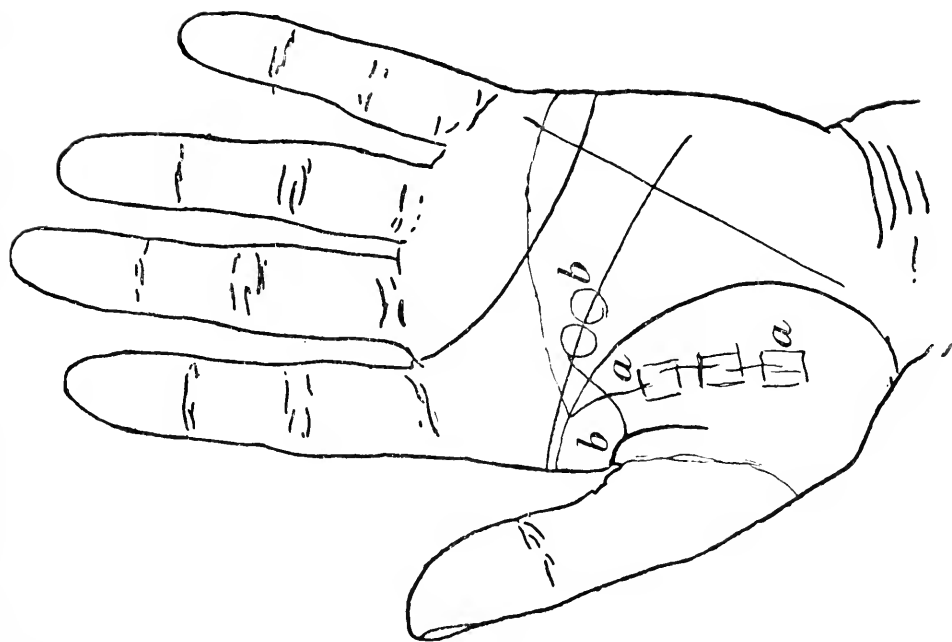


FIG. 237.

FIG. 235.—A WOMAN'S HAND.

The long island on the line of health shows intestinal trouble ; *b* indicates a period of trouble (disgrace only when accompanied by an island to Saturn) to a relation ; *c* shows scandal (not necessarily connected with the relation whose line it crosses), which does not become public property, as it does not cross the line of life.

FIG. 236.—A WOMAN'S HAND.

*a* Indicates first marriage, which turns out very unhappily ; *b* shows divorce in this case ; *c* *c*, very happy marriage with a man in a high position.

FIG. 237.

Facsimile of a woman's hand showing that her mother, *b*, becomes blind ; *a* indicates a mad husband.

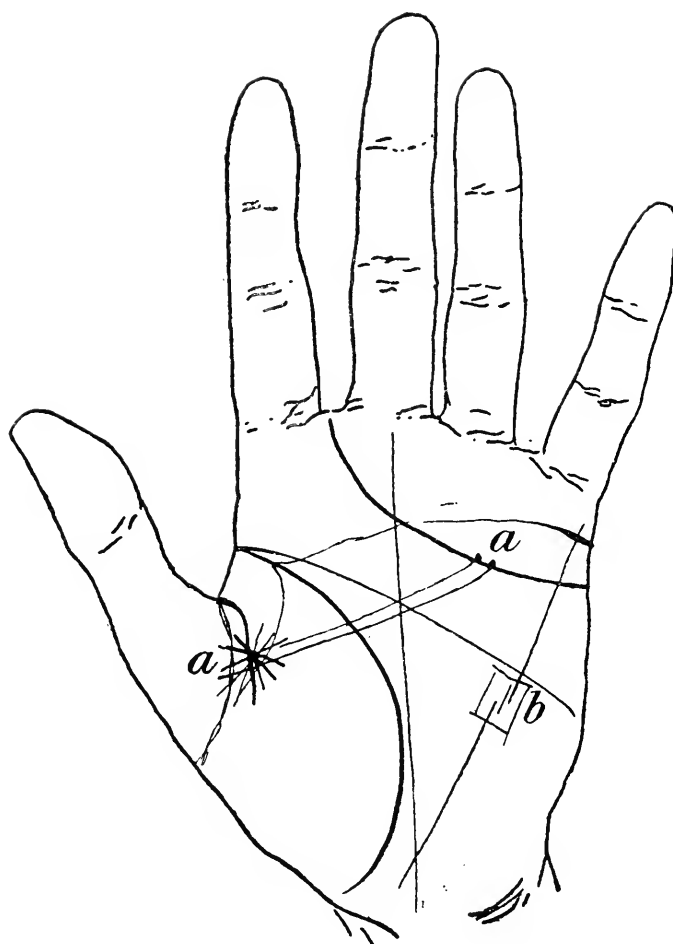


FIG. 238.—A WOMAN'S HAND.

*a a* Shows the death of the subject's husband and of her mother within a year of each other ; *b* indicates a kidney operation.



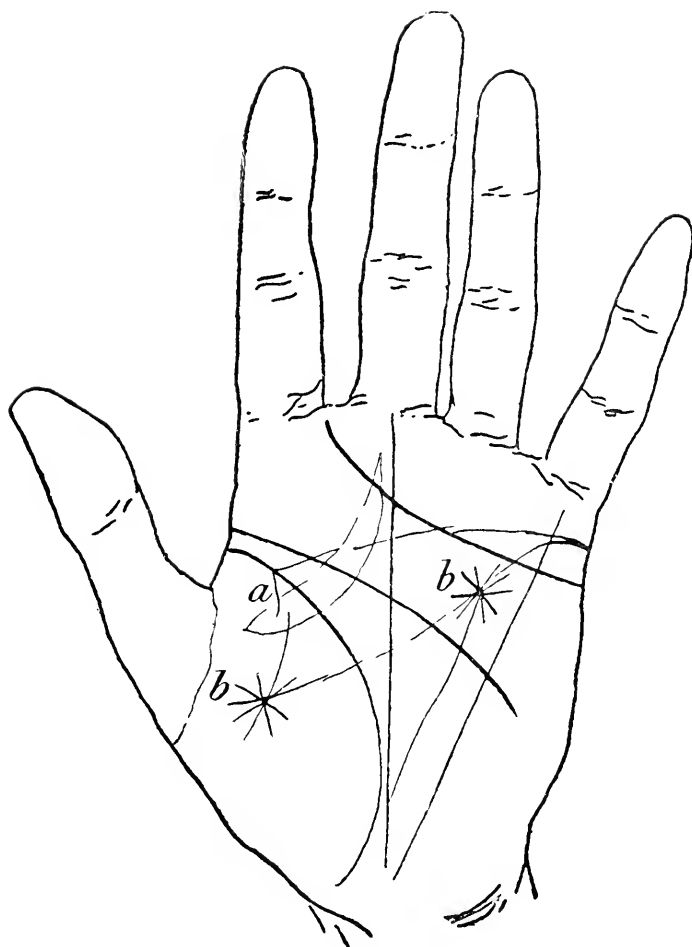


FIG. 239.—A WOMAN'S HAND.

*a* Shows a break on the husband's influence line caused by *his* relations ; *b b* indicates widowhood, shown at the same date, both on the mount of Venus, and on the husband's influence line on the line of fate.

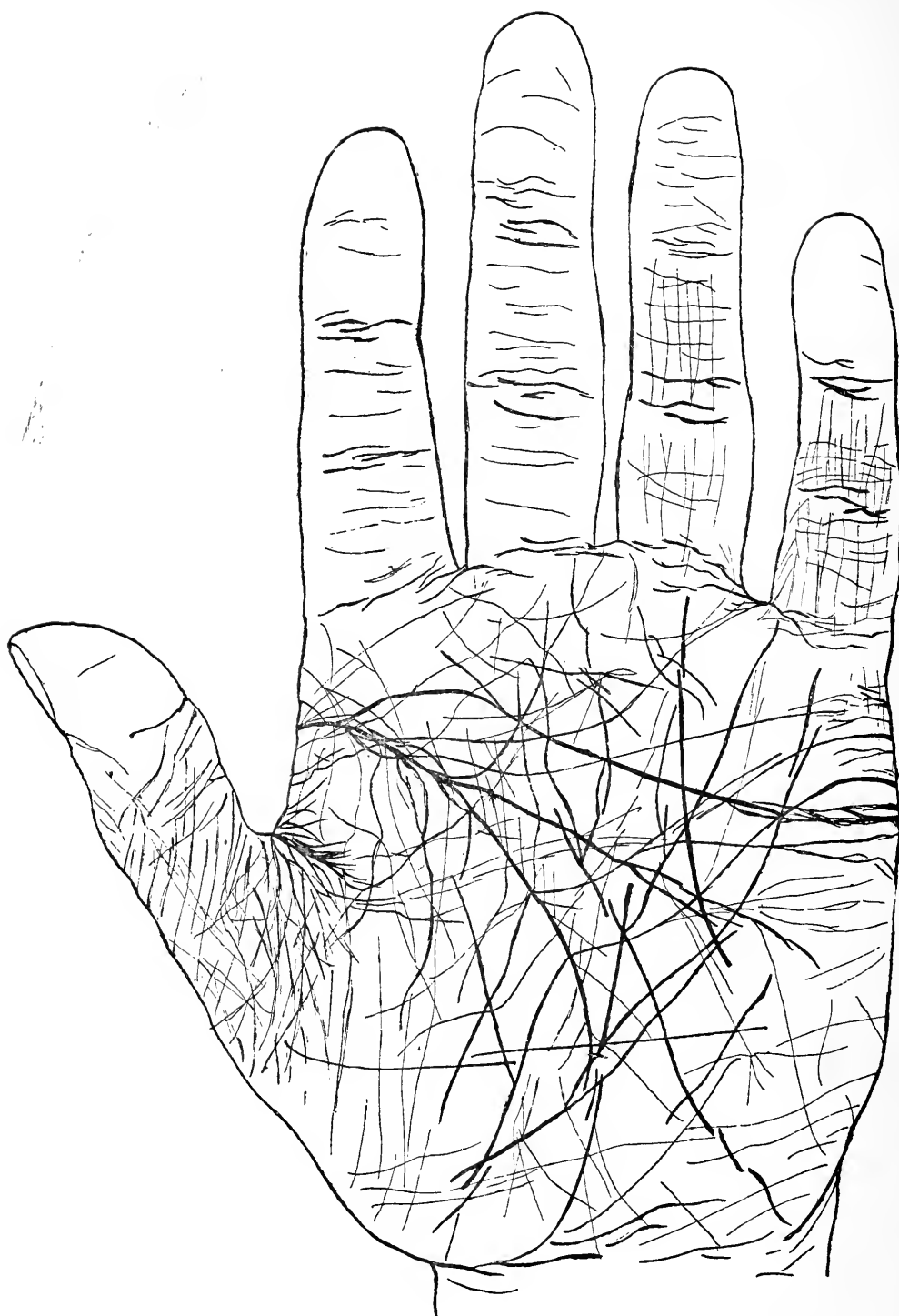


FIG. 240.

The hand of a man who married three times, and eventually committed suicide (see line of health crossing break in line of life).

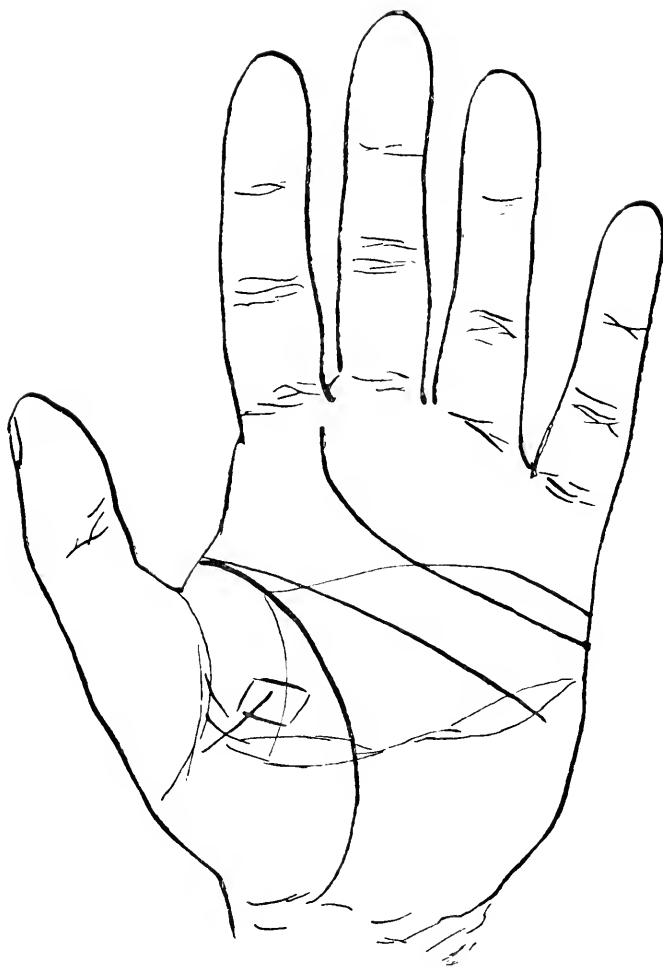


FIG. 241.

The hand of a lady who was unjustly accused of causing the death of her husband by poison. She was acquitted after the case had been tried in court.

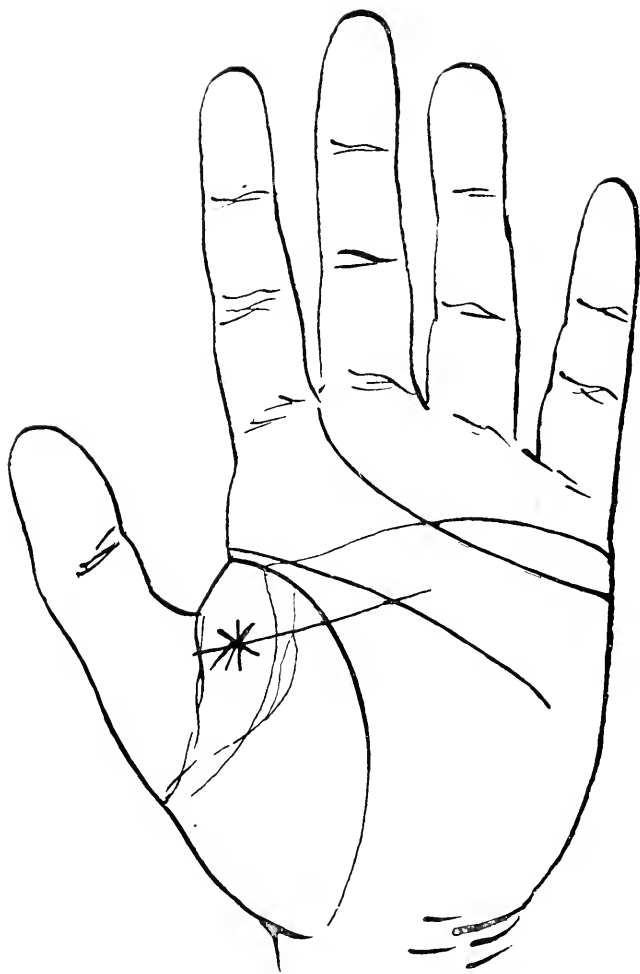


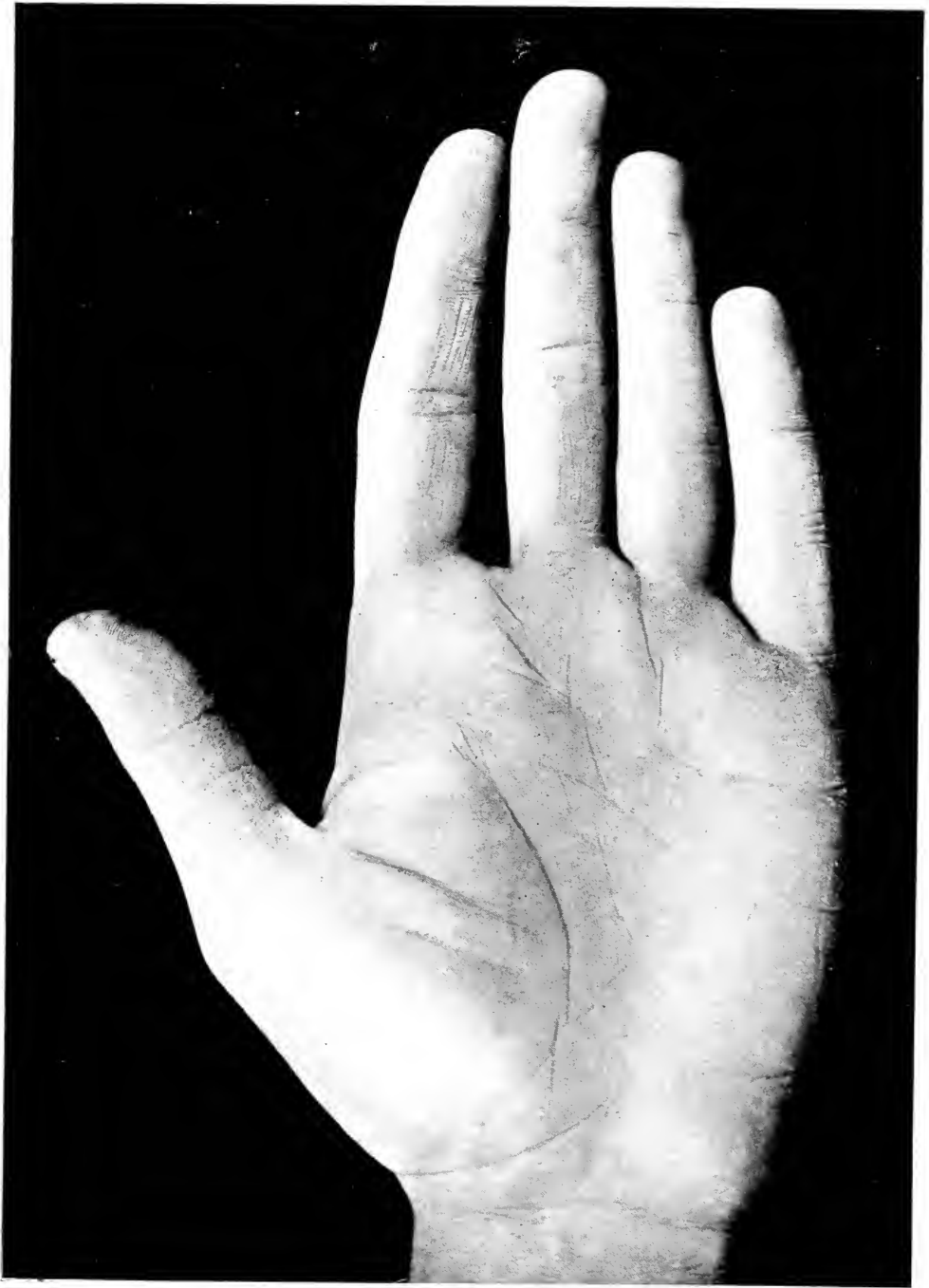
FIG. 242.

The hand of a lady whose husband was estranged from her through the machinations of her own great woman friend.



FAMOUS HANDS, NO. I. SAILOR.





FAMOUS HANDS, NO. 2. AIRMAN.







FAMOUS HANDS, No. 3. BARRISTER.





FAMOUS HANDS, NO. 4. EXPLORER.





FAMOUS HANDS, No. 5. SOLDIER.





FAMOUS HANDS, No. 6. ACTRESS.







FAMOUS HANDS, No. 7. AUTHORESS.





FAMOUS HANDS, No. 8. AUTHOR AND DRAMATIST.



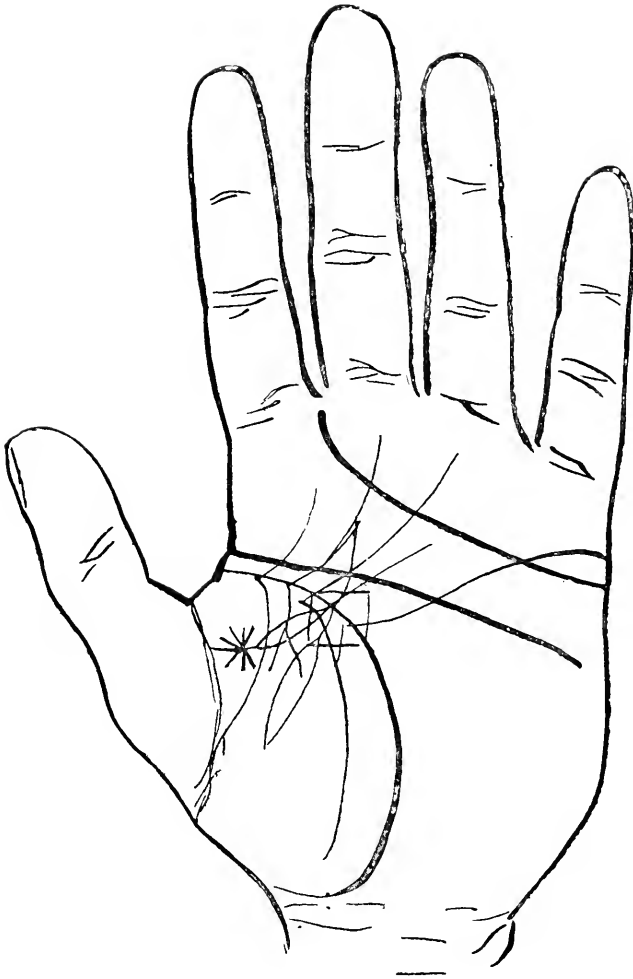


FIG. 243.

The hand of a lady showing three love affairs, the last of which ends in marriage, after her having passed through much trouble, owing to the malevolent influence of the second man she was engaged to.

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Six years ago, again, scarcely any of the voluminous literature of art existing in Chinese and Japanese had been translated. On this side, too, an added store of information has been made accessible, though still in great part scattered in the pages of learned periodicals. Above all, the marvellous discoveries made of recent years in China and Chinese Turkestan have substituted a mass of authentic material for groping conjectures in the study of the art of the early periods.

In preparing a new edition of this book and bringing it up to date, Mr. Binyon has therefore been able to utilize a variety of new sources of information. The estimates given of the art of some of the most famous of the older masters have been reconsidered. The sections dealing with the early art have been in great measure rewritten; and the book has been revised throughout. In the matter of illustrations it has been possible to draw on a wider range and make a fuller and more representative selection.

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